ENGLISH COMPOSITION

BOOK ONE

BROOKS

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ENGLISH COMPOSITION

BOOK ONE

BY

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BROOKS'S ENG. COMP., BOOK I.

W. P. 18

PREFACE

The widespread favor with which the Brooks andHubbard *Composition-Rhetoric* has been received would seem to argue against the need for a new book. This book, however, has been prepared to meet the requirements of many high schools that prefer a smaller book for the first two years' work.

The aim of the book is to enable every pupil to express in writing freely, clearly, and forcibly whatever he may find *within himself* worthy of expression. To this end, exercises are provided for training the pupil *how to think* as a condition of progress in writing. Special attention, therefore, is given to the thought side of composition, and overemphasis of form, which restricts freedom in thinking, is avoided.

The three fundamental principles considered in the preparation of the Brooks and Hubbard *Composition-Rhetoric* are equally applicable to this book, namely: —

First, improvement in the performance of an act is attained through repetition of that act with conscious effort to avoid the imperfections of the former attempt. Therefore the writing of a new theme in which the pupil attempts to avoid the errors that occurred in his former theme is of much greater educational value than the copying of the old theme for the purpose of correcting the errors in it. To copy the old theme is to correct a result, to write a new theme correctly is to improve a process; and it is this improvement of process which is the real aim of the teaching of composition.

Second, the needs of the pupil should determine the method of presentation. While a logical arrangement might require the completion of each subject when first taken up, the needs of the pupils may often be better satisfied by a briefer, simpler introduction to a subject with a more extended treatment later. In this book, many topics are repeated on a slightly increasing scale of difficulty adapted to the increasing power and maturity of the pupil.

Third, expression cannot be compelled; it must be coaxed. Only under favorable conditions can we expect that reaction of intellect and emotion which renders possible a full expression of self. One of the most important of these favorable conditions is that the pupil shall write something he wishes to write, for an audience that wishes to hear it. Therefore the subjects suggested are those in which high-school pupils are interested and about which they wish to write. It is hoped that the teacher will so conduct the work that every theme will be read aloud to the class. The criticism of a theme so read should, as far as possible, be complimentary, pointing out and emphasizing that which the pupil has done well; and destructive criticism should, in general, be impersonal and directed toward a single definite point. Only by this means may we avoid personal embarrassment to the pupil, give him confidence in himself, and assure him of a sympathetic audience — all of which conditions are essential to the effective teaching of composition.

In composition, as in other things, it is better to do only one thing at a time. Each theme, therefore, differs from the preceding theme by a single point, and it will be found desirable to confine the teaching effort, and particularly the criticism, to that point. It is a false standard of accuracy that requires the correction of all errors every time they appear. By such a course the main point is lost

sight of in a multiplicity of details; instruction is rendered ineffective by scattered effort; hopeless confusion is produced in the mind of the pupil; and composition is robbed of that inspiration without which it cannot succeed.

The total effect of the themes and exercises suggested by this book should be to give the pupil confidence in his ability to express to others, with accuracy and fluency, his own thoughts and feelings. No mastery of the minor matters of technique, or improvement in the polish of his sentences, will compensate him for the failure to accomplish this end.

The text should not be recited, but should be used as a basis for discussion between teacher and pupil, before the pupil attempts to write. The real test of the pupil's mastery of a principle discussed in the text will be his ability to put it into practice in his theme writing.

The author wishes to express his obligation for advice and assistance to all who coöperated in the making of the Brooks and Hubbard *Composition-Rhetoric;* to Miss Mabel L. Warner, Roxbury High School, Boston; to Miss Josephine L. Hammond, Practical Arts High School, Boston; to Mr. Gilbert S. Blakely, Morris High School, New York City; to Mr. F. A. Vogt, Central High School, Buffalo; to Mr. Eugene D. Holmes, Albany High School; to Miss May McKitrick, Cleveland Technical High School; and to Mr. Henry Hall, Phillips Brooks School, Boston.

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CONTENTS

		Page
I.	Expression of Ideas — Narration	9
II.	The Paragraph	33
III.	The Whole Composition	69
IV.	Sentences	92
V.	Correctness	110
VI.	Choice of Words	132
VII.	Figures of Speech	145
VIII.	Description	160
IX.	Letter Writing	178
X.	Exposition	196
XI.	Argument	216
XII.	Grammar	237
XIII.	Supplementary Lists of Words	279
	Index	287

I. THE EXPRESSION OF YOUR OWN IDEAS

NARRATION

1. What to Tell. — You can tell to others only that which you yourselves know. Young people often find difficulty in writing compositions because they pass by the things with which they are familiar and attempt to write about something unknown to them. If you keep closely to your own experiences and attempt to tell them exactly as they are, you will soon cease to feel that you have nothing to say. You will find, also, that what you have to tell is of interest to others.

Both inside and outside of school many things of interest happen to you daily. You are sufficiently interested in these occurrences to discuss them with your classmates individually. It should be fully as interesting, and not much more difficult, to tell the whole class about your experiences.

Almost any one of your daily experiences will make a suitable and interesting topic for a composition.

Oral Composition I. — *Report orally on one of the following:* —

1. When you met your friends this morning did you tell them about something that had happened? Were they interested in your story? Tell the class what you told your friends.

2. When you reached home from school yesterday, did you tell your parents about anything that you had seen or heard in school? Were they interested in your story? Tell the class what you told your parents.

3. Tell the class about something that you saw or did during the vacation. Tell exactly what occurred.

2. The First Essential of Expression. — The first essential of expression is that you *know what you intend to say.* You surely cannot make your meaning clear to others unless it is clear to yourself. People who have clear and definite ideas about charity, or reciprocity, may properly choose to write about such topics; but most young persons are likely to have clearer and more definite ideas about their own experiences than about topics similar to those mentioned above. It will be well, therefore, to limit yourselves for a time to the telling of your own experiences in order that you may comply with the first essential of expression, namely, knowing what you intend to say.

Oral Composition II. — *Tell the class about something that you have seen or have done.*

The following may suggest a subject: —

1. A dancing lesson.
2. The organ-grinder's disappointment.
3. A discovery.
4. Buying a pair of shoes.
5. The parade.
6. A hard task.

a. When preparing to relate this incident, ask yourself whether you know definitely what happened.

3. The Second Essential of Expression. — The second essential of expression is *to say clearly* what you mean. You must first of all know what you mean and then express that meaning clearly. You cannot be sure that the language used will convey to another exactly the meaning it is intended

to convey, but you will be helped if, while you are writing, you will ask yourself the questions:

Do I know what actually happened ?
Have I said what I meant to say ?
Have I said it so that it will be clear to the reader ?

4. Clear Seeing Necessary. — Clear statement depends upon clear seeing. You remember your experiences, but this recollection is often not clear enough to enable you to recall exactly what happened. In order to remember with accuracy, you must give close attention to an event at the time of its occurrence. The habit of accurate observation is of such great value that much of your work in school, especially the study of the sciences, is designed to train you to observe closely. Many of your most interesting experiences arise from observation of the actions of others. Every successful effort to relate these actions must be preceded by a definite picturing of the scene in the writer's mind.

Close observation will enable you to tell exactly what was done, but your story will gain in interest if, in addition to telling *what* was done, you can give some indication of *how* it was done. Two persons may perform similar actions in very different ways. One may be orderly, methodical, and rapid; the other, slow, inexact, and fussy; and your account should make these differences clear.

Oral Composition III.* — *Observe the action of some person or animal for a time and report accurately what was done.*

* Oral compositions may be continued at the discretion of the teacher. The exercises will furnish abundant opportunities for work of this kind. A few minutes may be used profitably once or twice each week in having each pupil relate briefly some incident that he has witnessed since the last meeting of the class.

Suggested subjects: —

1. Digging a cellar.
2. Fifteen minutes with the baby.
3. Mending a tire.
4. The banana peddler.
5. The actions of a cat, dog, goat, woodchuck, rabbit, squirrel, or other animal.
6. What a painter, carpenter, mason, or other mechanic did while you watched him.
7. A subject selected by yourself.

a. As a preparation for the recitation, observe closely just what was done. Tell exactly what happened.

b. Tell also, if you can, *how* it was done.

5. Theme Writing and Correcting. — Any written exercise, whether long or short, has been called a theme throughout this book. Frequent practice is necessary for progress in the art of writing; therefore many themes have been required. As each of these themes has for its main purpose the clear expression of thought, the teacher's criticism of a theme should be directed chiefly toward faults that obscure the expression of the desired thought.

After you leave school you will constantly be called upon to express your ideas clearly. You will then need to decide for yourself what you mean to say and whether your ideas are clearly and correctly stated. You will not have a teacher at hand to make corrections for you. *You will have to do your own correcting*, and much of your success in life will depend upon your ability to decide what is right, and what is best, and your power to correct your own written work in accordance with these decisions. It is therefore important that you acquire the habit of criticizing and correcting your own themes while you are yet in school.

The teacher will render some aid and give some directions, but the really valuable part of your work will be that which you do for yourself.

Your corrections should be made *before* you read your theme to the class or give it to the teacher. Each theme should be as perfect as you can make it before it is seen or heard by others. For your assistance in correcting your own themes, suggestions and questions are given after the directions for writing each theme.

The final result of training in composition should be the ability to speak and write correctly. If you make a mistake in speaking you cannot correct the error. You must speak a *new* sentence in which you *avoid making the error*. In like manner, in writing, it is better to write a new theme in which you avoid an error than it is to correct the faults in a former theme. The aim is to write correctly, not to correct errors. Throughout this book, much material is provided for practice in writing new themes in which the faults of previous themes may be avoided.

6. Reading Aloud. — One of the best methods of detecting errors in your theme is by reading it aloud to yourself. Such a reading will aid you greatly in determining whether you have stated your ideas clearly, and it may disclose to you some errors that would not be detected by the eye alone.

7. Euphony. — Reading your theme aloud will aid you in giving it a desirable quality to which various names such as "euphony" (pleasing sound), "ease," "beauty," etc., have been applied. If you will pay particular attention to the sound of the themes read by your classmates, you will discover that some are musical and pleasing, while others produce a harsh and discordant effect. This jerkiness can be noticed more easily by the ear than by the eye.

Reading the theme aloud will enable you to avoid much that is rough and inharmonious.

Theme I. — *Write a short theme on one of the subjects that you have used for an oral composition.*

a. Read your theme aloud to yourself. Does it read smoothly?

b. Clearness:

1. Have you told what actually happened?
2. Have you said what you meant to say?
3. Have you said it so that it will be clear to the listeners?*

8. Narration. — Narration is that form of composition which has for its purpose the relating of a series of events. A large portion of all that is written consists of accounts of what has happened. We are all very much interested in what is going on in the world. The newspapers are filled with accounts of accidents, games, meetings, and other events of interest or importance. Incidents, anecdotes, stories, novels, dramas, biography, and history are all narratives.

9. The Introduction. — In order to make clear to the reader the event about to be related, the introduction should tell *when* and *where* it occurred and *who* were present. Often, the introduction will also include some statement that indicates the trend of the story and enables the reader to answer the question, *why?*

A story that begins " Three college friends of mine accompanied me last summer on a canoe trip through Maine," has

* The word *listeners* is used rather than *readers* because it is assumed that, if possible, every theme that is written will be read before the class either by the writer or by the teacher.

already told the reader who, when, and where. By the words "on a canoe trip" the reader is told why the party are in Maine, and some assistance is given toward an understanding of the events that follow.

These four elements may not always be given in the introduction, but in most cases of oral story-telling and in the writing of brief incidents and anecdotes, interest will be increased and clearness will be gained by the early statement of "the four W's," *when, where, who,* and *why.*

EXERCISES

A. Notice what elements are included in each of the following introductions: —

1. In the old city of Troezene, at the foot of a lofty mountain, there lived, a very long time ago, a little boy named Theseus. — HAWTHORNE.

2. It was near the close of the year 1780, that a solitary traveler was seen pursuing his way through one of the numerous little valleys of West-Chester. — COOPER.

3. I arrived in Richmond, Saturday night, June 1, reported for duty Monday morning, and received my commission as captain of Engineers. — GEN. E. P. ALEXANDER.

4. It was fifty years ago
In the pleasant month of May
In the beautiful Pays de Vaud
A child in its cradle lay. — LONGFELLOW.

5. "But where is the station?" inquired the Judge. "There is no station, sir. This is just a crossing. The train is about due now, sir; you won't have to wait long. Thank you, sir; good-by. I'm sorry you didn't find any birds."

The Judge picked up his gun case and grip and walked toward his two companions waiting on the platform a few yards away. Silhouetted against the moonlight they made him think of the figure 10, for Mr. Appleton was tall and erect, and the little Doctor short and circular.

6. It was surely hard, after yesterday, to come back to the same old hum-drum life, to a Franklin speller and a Greenleaf's arithmetic, and to be packed off to school at half past eight with your face washed till it shone, your hair brushed in wet, flat curves over your forehead, and your necktie so fussed with and pulled at that it stood out a good six inches beyond your ears.

— Chester Holbrook Brown. (*Harper's.*)

7. I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch, as the gate bolts undrew,
"Speed!" echoed the wall to us galloping through.
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast. — Browning.

B. Observe the introductions to several magazine stories and bring to class examples of introductions that do, and of others that do not, include the four W's.

Theme II. — *Write a short theme suggested by one of the following subjects:* —

1. Helped out of a difficulty.
2. How I earned some money.
3. The first swim of the season.
4. Why everybody laughed.
5. A morning of troubles.
6. Lost in a department store.
7. The cost of carelessness.

a. Read your theme aloud to yourself. Does it read smoothly?

b. Clearness.

1. Have you told what actually happened?
2. Have you said what you meant to say?
3. Have you said it so that it will be clear to the listeners?

c. Introduction.

1. Does your introduction tell who, when, and where?

Theme III. — *Select another subject and write a theme having the same purpose as the preceding theme. In writing this theme, avoid the errors you have observed while listening to the themes read in class.*

10. Order of Events. Coherence. — The order in which events occur will determine the order in which they should be related. When you relate a series of events in such an order that one succeeds the other so naturally that they all *cling together* closely and the listener easily follows the connection in thought, you have used one of the ways of making a theme coherent. The ordinary meaning of coherence is *the clinging together of things that are alike.* When applied to composition, coherence has the same meaning.

Theme IV. — *Write about something you have done. Use any of the following subjects or one suggested by them:—*

1. What happened yesterday.
2. Traveling in a thunderstorm.
3. A battle in our back yard.
4. The day we moved.
5. Our Hallowe'en party.
6. What I did in an emergency.
7. I go exploring.

a. Read your theme aloud to yourself. Does it read smoothly?

b. Clearness:

1. Have you told what actually happened?
2. Have you said what you meant to say?
3. Have you said it so that it will be clear to the listeners?

c. Coherence:

1. Have you followed the actual time-order of the events?
2. Does your theme possess coherence?

Theme V. — *Select another subject and write a theme having the same purpose as the preceding theme. In writing this theme, avoid the errors you have observed while listening to the themes read in class.*

11. Incentive Moment. Interest. — That which we tell should be not only clear but also interesting. It is the business of the story-teller to arouse, as soon as possible, the interest of the readers. He therefore places in the introduction, or near it, a statement designed to stimulate curiosity by suggesting something that is to come. The place in the narrative at which interest begins is called the *incentive moment.* Some good stories keep the reader in suspense from the incentive moment to the end of the story.

Notice that, in the following selection, the first sentence tells who, when, where, and what was being done. The second sentence causes us to ask, *what was it?* and by the time that question is answered we are curious to know what happened and how the adventure ended.

On a mellow moonlight evening a cyclist was riding along a lonely road in the northern part of Mashonaland. As he rode, enjoying the somber beauty of the African evening, he suddenly became conscious of a soft, stealthy, heavy tread on the road behind him. It seemed like the jog trot of some heavy, cushion-footed animal following him.

Turning round, he was scared very badly to find himself looking into the glaring eyes of a large lion. The puzzled animal acted very strangely, now raising his head, now lowering it, and all the time sniffling the air in a most perplexed manner. Here was a surprise for the lion. He could not make out what kind of animal it was that could roll, walk, and sit still all at the same time; an animal with a red eye on each side, and a brighter one in front. He hesitated to pounce upon such an outlandish being — a being whose blood smelled so oily.

I believe no cyclist ever "scorched" with more honesty and single-mindedness of purpose. But although he pedaled and pedaled, although he perspired and panted, his effort to get away did not seem

to place any more space between him and the lion; the animal kept up his annoyingly calm jog trot, and never seemed to tire.

The poor rider was finally so exhausted from terror and exertion that he decided to have the matter settled right away. Suddenly slowing down, he jumped from his wheel, and, facing abruptly about, thrust the brilliant headlight full into the face of the lion. This was too much for the beast. The sudden glare destroyed the lion's nerve, for at this fresh evidence of mystery on the part of the strange rider-animal, who broke himself into halves and then cast his big eye in any direction he pleased, the monarch of the forest turned tail, and with a wild rush retreated in a very hyena-like manner into the jungle, evidently thanking his stars for his miraculous escape from that awful being. Thereupon the bicyclist, with new strength returning and devoutly blessing his acetylene lamp, pedaled his way back to civilization. — P. L. WESSELS.

Theme VI. — *Write a short theme relating some personal incident suggested by one of the following subjects:* —

1. A false alarm.
2. Caught in the act.
3. A joke on me.
4. My peculiar mistake.
5. The stalled car.
6. My experience in a strange Sunday school.
7. The experiment I never repeated.
8. Nearly on the rocks.

a. Read your theme aloud to yourself. Does it read smoothly ?

b. Clearness:

1. Have you told what actually happened ?
2. Have you said what you meant to say ?
3. Have you said it so that it will be clear to the listeners ?

c. Incentive moment:

1. Where is the incentive moment ?

Theme VII. — *Select another subject and write a theme having the same purpose as the preceding theme. In writing this theme, avoid the errors you have observed while listening to the themes read in class.*

12. The Climax of a Story. — Every story worth telling has a climax, or point of greatest interest, toward which the story moves upward; and the story should be so told that the listener will readily appreciate this point when he comes to it. Even the commonplace becomes interesting when told by a person skillful in relating events in such a way that they lead easily and rapidly to this culminating point. If the point is stated clearly at the beginning of the story, the listener will lose interest and the story will drag. Everything that precedes this point should be of value in making it clear. The introduction will tell who, when, and where, and possibly why; the incentive moment will arouse curiosity; the body of the story will furnish all additional details; and when the climax is reached the listeners should be ready to appreciate it.

In the following selection where is the interest greatest?

During the Civil War, I lived in that portion of Tennessee which was alternately held by the conflicting armies. My father and brothers were away, as were all the other men in the neighborhood, except a few very old ones and some half-grown boys. Mother and I were in constant fear of injury from stragglers from both armies. We had never been disturbed, for our farm was a mile or more back from the road along which such detachments usually moved. We had periods of comparative quiet in which we felt at ease, and then would come reports of depredations near at hand, or rumors of the presence of marauding bands in neighboring settlements.

One evening such a rumor came to us, and we were consequently anxious. Early next morning, before the fog had lifted, I caught sight of two men crossing the road at the far end of the orchard. They jumped over the fence into the orchard and disappeared among the trees. I had but a brief glimpse of them, but it was sufficient to show

me that one had a gun over his shoulder, while the other carried a saber.

"Quick, Mother, quick!" I cried. "Come to the window. There are soldiers in the orchard."

Keeping out of sight, we watched the progress of the men through the orchard. Our brief glimpses of them through the trees showed that they were not coming directly to the house, but were headed for the barn and sheds, and in order to keep out of sight, were following a slight ravine that ran across the orchard and led to the back of the barns.

Mother and I were very much excited and hardly knew what to do. Finally we determined to hide upstairs in hopes that the men were bent on stealing chickens or pigs, and might leave without disturbing the house. We locked the doors and went upstairs, taking with us the old musket and the butcher knife. We could hear the men about the barn, and, after what seemed an interminable time, we heard them coming towards the house.

Though shaking all over, I summoned courage enough to go to the window and look out of a hole in the shade. As the men came into sight around the corner, I screamed outright, but from relief rather than fear, for the men were not soldiers, but Grandpa Smith and his fourteen-year-old grandson. They stopped at the well to get a drink, and when we opened the window, the old man said, "We're just on our way to mow the back lot and stopped to grind the scythe on your stone. We broke ours yesterday."

Then he picked up the scythe which in the fog I had taken for a saber, while the grandson again shouldered his pitchfork musket.

What effect would it have on the interest aroused by the preceding story to begin it as follows?

"One morning during the Civil War, I saw two of my neighbors, Grandpa Smith and his grandson, crossing our orchard, one carrying a scythe and the other a pitchfork."

Why is the expression "before the fog had lifted" used near the beginning of the story? Would a description of the appearance of the house, the barn, or the persons add to the interest aroused by the story? Is it necessary to add anything to the story?

EXERCISES

In each of the following selections, decide where the interest reaches its climax:—

1. The next evening our travelers encamped on a sand bar, or rather a great bank of sand, that ran for miles along one side of the river. They kept watch as usual, Leon taking the first turn. He seated himself on a pile of sand and did his best to keep awake; but in about an hour after the rest were asleep, he felt very drowsy and fell into a nap that lasted nearly half an hour, and might have continued longer had he not slid down the sand hill and tumbled over on his side. This awoke him. Feeling vexed with himself, he rubbed his eyes and looked about to see if any creature had ventured near. He first looked towards the woods, for of course that was the direction from which the tigers would come; but he had scarcely turned himself when he perceived a pair of eyes glancing at him from the other side of the fire. Close to them another pair, then another and another, until, having looked on every side, he saw himself surrounded by a complete circle of glancing eyes. It is true they were small ones, and some of the heads which he could see by the blaze were small. They were not jaguars, but they had an ugly look. They looked like the heads of serpents. Was it possible that a hundred serpents could have surrounded the camp?

Brought suddenly to his feet, Leon stood for some moments uncertain what to do. He believed that the eyes belonged to snakes which had just crept out of the river; and he feared that any movement on his part would lead them to attack him. Having risen to his feet, his eyes were above the level of the blaze, and he was able in a little while to see more clearly.

He now saw that the snakelike heads belonged to creatures with large oval bodies, and that, besides the fifty or more which had come up to look at the fire, there were whole droves of them upon the sandy beach beyond. As far as he could see on all sides, the bank was covered with them. A strange sight it was, and most fearful. For his life he could not make out what it meant, or by what sort of wild animals he was surrounded.

He could see that their bodies were not larger than those of small sheep; and, from the way in which they glistened in the moonlight, he was sure they had come out of the river. He called to the Indian

guide, who awoke and started to his feet in alarm. The movement frightened the creatures round the fire; they rushed to the shore, and were heard plunging by hundreds into the water.

The Indian's ear caught the sounds, and his eye took in the whole thing at a glance.

"Turtles," he said.

"Oh," said the lad; "turtles, are they?"

"Yes, master," answered the guide. "I suppose this is one of their great hatching places. They are going to lay their eggs in the sand." — CAPTAIN MAYNE REID.

Would the preceding incident be interesting if we were told at the beginning that the boy and the Indian had encamped near a hatching place of turtles?

2. Not every story that reads like fiction is fact, but the *Brooklyn Eagle* assures its readers that the one here quoted is quite true. The man who told it was for many years an officer of the Chicago, Burlington and Quincy Railroad Company in Illinois, and had annual passes over all the important railroads in the country. His duties took him to Springfield, the state capital, and as he generally went by the Chicago, Alton and St. Louis road, the conductors on that line knew him so well that they never asked to see his pass.

"One day I received a telegram summoning me to meet one of the officers of my company at Aurora the next morning. I had only a short time to catch my train to Chicago, and in my haste left my pass-book behind. I did not find this out until I reached Chicago, and was about to take the last train for Aurora that night. Then I saw that the conductor, a man brought over from the Iowa division, was a stranger, and the fact that I would need my pass reminded me that I did not have it.

"I told the conductor the situation, but he said he could not carry me on my mere representation that I had a pass.

"'Why, man,' said I, 'I am an officer of the company, going to Aurora on company business, and this is the last train that will get me there in time. You must take me.'

"He was polite, but firm. He said he was a new man on this division, and could not afford to make any mistakes.

"When I saw that he was determined, I rushed off to the telegraph office; but it was too late to catch anybody authorized to issue passes; so I settled it in my mind that I must go by carriage, and the prospect

of an all-night ride over bad roads through the dark was anything but inviting. Indeed, it was so forbidding that I resolved to make one more appeal to the conductor.

"'You simply must take me to Aurora!' I said, with intense earnestness.

"'I can't do it,' he answered; 'but I believe you are what you represent yourself to be, and I will lend you the money personally. It is only one dollar and twelve cents.'

"Well, sir, you could have knocked me down with the flat side of a palm-leaf fan. I had more than two thousand dollars in currency in my pocket, but it had never for an instant occurred to me that I could pay my fare and ride on that train. I showed the conductor a wad of money that made his eyes stick out.

"'I thought it was funny,' said he, 'that a man in your position couldn't raise one dollar and twelve cents. It was that that made me believe you were playing a trick to see if I would violate the rule.'

"The simple truth was, I had ridden everywhere on passes so many years, that it did not occur to me that I could ride in any other way."

13. Planning a Story. — It is evident that the end of a story must be considered before we begin to tell the story. Unless we can foresee the end of our story, we cannot so place our climax that it will be most effective. It is necessary, therefore, to plan the whole story before we can begin to relate it.

Theme VIII. — *Write a short theme. Use any of the following subjects or one suggested by them:* —

1. Caught at low tide.
2. Why I was tardy.
3. A runaway.
4. A bicycle accident.
5. A camping experience.
6. Locked out.

a. Read your theme aloud to yourself. Does it read smoothly?

b. Clearness:

1. Have you told what actually happened ?
2. Have you said what you meant to say ?
3. Have you said it so that it will be clear to the listeners ?

c. The climax of the story:

1. Has your story a climax ?
2. What must you tell first in order to enable the listeners to appreciate the climax?
3. Can you say anything that will make them want to know what the climax is without really telling them ?
4. Can you lead up to the climax without too long a delay ?

Theme IX. — *Select another subject and write a theme having the same purpose as the preceding theme. In writing this theme, avoid the errors you have observed while listening to the themes read in class.*

14. The Selection of Details. Unity. — A story should have one main thought and only those details should be included which bear directly upon that thought. When thus written, a story has *unity*. The writing of a narrative that has unity requires the selection of those details which aid directly in the understanding of the main thought. Though you are trying to tell what actually occurred, you should not tell everything that happened. If you are telling a friend about some exciting incident, he will not care to have his progress toward the center of interest too long delayed by statements of immaterial details, such as what you had eaten for breakfast, or what clothes you were wearing. From all the possible details that you might use, you should

select only those which will cause the story to move forward rapidly to its climax.

Theme X. — *Write a short story.*

Suggested subjects: —

1. A plucky struggle.
2. Won by a point.
3. Behind time.
4. The defeat.
5. A reconciliation.
6. " Pride goeth before a fall."

a. Read your theme aloud to yourself. Does it read smoothly ?

b. Clearness:

1. Have you told what actually happened ?
2. Have you said what you meant to say ?
3. Have you said it so that it will be clear to the listeners ?

c. Unity:

1. Have you omitted any details that are essential to the appreciation of the point of your story ?
2. Have you included any unnecessary details ?

Theme XI. — *Select another subject and write a theme having the same purpose as the preceding theme. In writing this theme, avoid the errors you have observed while listening to the themes read in class.*

15. The Conclusion. — When the point or climax of a story has been reached, the conclusion should be not far distant. The climax marks the highest point of interest and when that is once passed, the attention of the listener flags and the sooner the story is concluded the better. Usually a

sentence or two will suffice to bring a story to a satisfactory end. If no brief satisfactory conclusion suggests itself, it is better to omit the conclusion altogether than to construct a forced or a flowery one. Notice the conclusion to the incident related on page 20.

Theme XII. — *Write a short story.*

Suggested subjects: —

1. The dog's devotion.
2. A belated valentine.
3. The sacrifice.
4. The play that we managed.
5. Grandfather's story.
6. The happiest vacation day.

a. Read your theme aloud to yourself. Does it read smoothly ?

b. Clearness:

1. Have you told what actually happened ?
2. Have you said what you meant to say ?
3. Have you said it so that it will be clear to the listeners ?

c. Consider your story with reference to unity.

d. Does the conclusion of your story follow closely upon the point ?

Theme XIII. — *Select another subject and write a theme having the same purpose as the preceding theme. In writing this theme, avoid the errors you have observed while listening to the themes read in class.*

16. Emphasis. — That which is important should be made emphatic. Emphasis may be given in two ways — *by position* and *by proportion.*

Emphasis *by position* may be given to any fact or idea by placing it first or last in the composition. In writing a narrative the time-order is usually fixed and there is little chance to give emphasis by position. We do, however, introduce the characters early, and place the incentive moment near the beginning, and the climax near the end of the story.

Emphasis *by proportion* may be given by assigning more space to important than to unimportant details. A story of a trip might need to mention the waiting for the train, but to fill two thirds of the space with a recital of what occurred while waiting for the train would over-emphasize that part of the trip. Condense the unimportant.

17. Probability. — Up to this point you have been directed to tell events as they actually occurred, and it will be found that by far the greater portion of all that you will ever have need to write will be of this character. Occasionally, however, there is pleasure in telling a story based upon imagination. For a story of this kind you may create such ideas as you please and arrange them in the most interesting way, but it will be found that an imaginative story that conforms closely to that which seems probable will be more satisfactory than a story based on that which is manifestly impossible. Our interest in imaginative works of literature is increased when the characters seem to be real persons who act and speak as real persons might act and speak under the given circumstances.

Theme XIV. — *Choose one of the following subjects and write an imaginative story. You need not tell something that actually happened, but you should tell your story so that the listeners will think it might have happened.*

1. The trap.
2. I — the hero (heroine).
3. Just in time.
4. The mystery.
5. Hidden treasure.
6. The old clock's story.

a. Read your theme aloud to yourself. Does it read smoothly?

b. Correct it with reference to:

1. Clearness.
2. Introduction.
3. Incentive moment.
4. Coherence.
5. Unity.
6. Emphasis.
7. Point.
8. Conclusion.

Theme XV. — *Select another subject and write a theme in which you avoid the errors you have observed while listening to the themes read in class.*

18. Improbability. — Occasionally there is pleasure in relating a series of events that are impossible, but even in a story of this kind an added interest is secured by making the tale seem probable. Even though we place our characters in impossible situations, we feel a more vital interest in them if they act as real persons might act under the given circumstances. Fairy stories and similar tales are not limited by probability either in the characters selected or in the actions they perform, but our interest in such tales becomes less intense as we grow older.

Theme XVI. — *Write a story suggested by one of the following subjects. Make either the characters or their surroundings seem real.*

1. Christmas as I dreamed it.
2. My cobweb fairy.
3. Under the sea.
4. A flight in an airship.
5. Cast away.
6. School in the year 2000.

a. Read your theme aloud to yourself. Does it read smoothly?

b. Correct it with reference to meaning and clearness and two other points assigned by the teacher.

c. What parts of your story are probable and what parts are improbable?

Theme XVII. — *Select another subject and write a theme in which you avoid the errors you have observed while listening to the themes read in class.*

Additional Themes. — *Write as many additional themes as you have time to write. Examine each one carefully, and make it as perfect as you can, before the teacher sees it.*

Suggested subjects: —

1. A battle between two aeroplanes.
2. Taming a squirrel.
3. A sail in a dory.
4. An Indian legend.
5. A story of adventure on a raft; on snowshoes; etc.
6. A ghost I saw.
7. The troubles of a mouse as told by itself.
8. A dog's opinion of cats, told as a story.
9. A fire in an apartment house.
10. The assassination of Lincoln.
11. The driver's story of a sleigh ride.
12. My experiences the first night in camp.

13. The experiences of a new boy in a country school.
14. A story of a boy playing detective.
15. Stories from pictures the teacher may have.
16. My dream.
17. What the baby did when left alone.
18. The prairie fire.
19. The adventures of a horse; a dog; a goat, etc.
20. Playing circus.
21. The race.
22. Canoeing.
23. On thin ice.
24. Up the mountain.
25. A month as a cowboy.
26. The calf and the city cousin.
27. The adventures of a counterfeit dime.
28. The adventures of a genuine dime.
29. The story told by the writing desk.
30. Down the river.

SUMMARY

1. Narration is that form of composition which has for its purpose the relating of a series of happenings. (Section 8.)
2. Daily experiences make suitable subjects for narrative themes. (Section 1.)
3. There are two essentials of expression:
   a. To know what one intends to say. (Section 2.)
   b. To say it clearly. (Section 3.)
4. Clear statement depends on clear seeing. (Section 4.)
5. The correction of one's own theme is the most valuable form of correction (Section 5.)
6. The reading of themes aloud aids in securing euphony. (Sections 6, 7.)

7. A story should arouse and maintain interest:
   - *a.* The introduction should usually tell when, where, who, and why. (Section 9.)
   - *b.* Every story should have coherence. The details should be related in the proper time-order. (Section 10.)
   - *c.* The incentive moment should be introduced early. (Section 11.)
   - *d.* Every story worth telling has a climax. (Section 12.)
   - *e.* Every story should have unity. Only those details should be included which bear on the main point. (Section 14.)
   - *f.* The conclusion should be brief. The story should come to an end shortly after the climax is reached. (Section 15.)
   - *g.* Emphasis is given to that which is important (1) by position and (2) by proportion. (Section 16.)
8. Stories may relate the probable or the improbable. (Sections 17, 18.)

II. THE PARAGRAPH

19. The Paragraph. — A paragraph is a group of related sentences expressing one main thought. There may be many subordinate ideas, but each of these should bear directly upon the central thought of the paragraph.

20. The Topic Statement. — A clear, concise statement of the main thought contained in a paragraph is called the topic statement. The topic statement may be expressed in a part of a sentence, a whole sentence, or even in two sentences. In continuous narratives the successive paragraphs are frequently without topic statements. If the paragraph does not contain a topic statement, one can be framed that will tell briefly what the paragraph is about. The topic sentence is usually the first one in the paragraph, but it may occur within the paragraph or at the end.

EXERCISES

A. Does the italicized portion of each of the following paragraphs express the main thought of the paragraph?

1. Speaking of surprises at digging, reminds me that *a pig was once surprised at the results of its digging.* A zigzag rail fence separated a hay-field from an orchard. There were apples in the orchard and the pig wanted to get them. The corners of the fence were supported on stones partly sunk in the earth to hold the bottom rail for a short distance above the ground so that it would not so soon decay. One corner was on a short length of a large piece of drain-pipe, which was sunk into the ground within a few inches of the top so that both openings were in the hay-field. The inquisitive and persistent pig dug into one end and then "rooted" out the dirt and pushed it through the other opening. It looked as if the digging would make a hole by which

to enter the orchard; but it didn't, and it was, indeed, a surprised pig that found itself after much labor back in the same field. Repeated traveling back and forth through that drain-pipe, which at the opening plainly led out of the field, seemed never to make clear just what was the trouble. It was an unending surprise.

2. In the evening we reached a village where I had determined to pass the night. As we drove into the great gateway of the inn, I saw on one side the light of a rousing kitchen fire beaming through the window. *I entered, and admired for the hundredth time that picture of convenience, neatness, and broad honest enjoyment, the kitchen of an English inn.* It was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smoke-jack made its ceaseless clanking beside the fireplace, and a clock ticked in one corner.

— Washington Irving: *The Stage-Coach.*

3. These, then, are a few of the pleasures to be derived from the society of an amiable cat; and by an amiable cat I mean one that, while maintaining its own dignity and delicate reserve, is nevertheless affable and condescending in the company of human beings. There is nothing I dislike more than newspaper and magazine stories about priggish pussies — like the children in Sunday-school books — that share their food with hungry beasts from the back alleys, and show touching fidelity to old blind masters, and hunt partridges, in a spirit of noble self-sacrifice, for consumptive mistresses, and scorn to help themselves to delicacies from the kitchen tables, and rouse their households so often in cases of fire that I should suspect them of starting the conflagration in order to win applause by giving the alarm. *Whatever a real cat may or may not be, it is never a prig,* and all true lovers of the race have been quick to recognize and appreciate this fact. — Agnes Repplier: *Essays in Idleness.*

4. *Night is a dead monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature.* What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps a-field. All night long he can hear Nature breathing deeply and freely; even as she takes her rest, she turns and smiles; and there is one stirring hour unknown to those who dwell in houses, when a wakeful influence goes abroad over

the sleeping hemisphere, and all the outdoor world are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of night. Cattle awake on the meadows; sheep break their fast on dewy hillsides, and change to a new lair among the ferns; and houseless men, who have lain down with the fowls, open their dim eyes and behold the beauty of the night.

— Robert Louis Stevenson: *Travels with a Donkey.*
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B. Notice the position of the topic statement in each of the paragraphs above.

C. Select the topic statement in each of the following paragraphs. If you do not find a topic statement, frame one.

1. Many of the animals have learned how to make houses for themselves. The cabane of the beaver is a wonder of neatness and comfort much preferable to the wigwam of his Indian hunter. The muskrat knows how thick and high to build the dome of his waterside cottage, in order to protect himself against the frost of the coming winter and the floods of the following spring. The woodchuck's house has two or three doors; and the squirrel's dwelling is provided with a good bed and a convenient storehouse for nuts and acorns. The sportive otters have a toboggan slide in front of their residence; and the moose in winter make a "yard," where they can take exercise comfortably and find shelter for sleep. But there is one thing lacking in all these various dwellings, — a fireplace.

— Henry van Dyke: *Fisherman's Luck.*
(Copyright, Charles Scribner's Sons.)

2. The town was glad with morning light; places that had shown ugly and distrustful all night long, now wore a smile; and sparkling sunbeams dancing on chamber windows, and twinkling through blind and curtain before sleepers' eyes, shed light even into dreams, and chased away the shadow of the night. Birds in hot rooms, covered up close and dark, felt it was morning, and chafed and grew restless in their little cells; bright-eyed mice crept back to their tiny homes and nestled timidly together; the sleek house cat, forgetful of her prey, sat winking at the rays of sun straying through key-hole and cranny in the door, and longed for her stealthy run and warm sleek bask outside. The nobler beasts confined in dens stood motionless behind

their bars, and gazed on fluttering boughs, and sunshine peeping through some little window, with eyes in which old forests gleamed, then trod impatiently the track their prisoned feet had worn, and stopped and gazed again. Men in their dungeons stretched their cramped, cold limbs, and cursed the stone that no bright sky could warm. The flowers that sleep by night opened their gentle eyes, and turned them to the day. The light, creation's mind, was everywhere, and all things owned its power.

— Charles Dickens: *The Old Curiosity Shop.*

3. Greek society, then, was chiefly a society of men whose interests lay in public life. The house, for example, was ordinarily small and unattractive. It faced directly on the street, often with no opening except the door which swung outward, a fact suggestive of the preference of the Greek for the open air. The woman's apartments were separated and secluded. Indeed, the house served the Greek chiefly for sleeping purposes, the storing of his goods and the keeping of his household. From it he sallied out very early in the morning, after a taste of wine and bread, to meet his friends, or engage in public business in the assembly or elsewhere. Toward the middle of the day he took breakfast or lounged about and gossiped in the public walks or porticoes. The gymnasium occupied him in the afternoon as a place of exercise or of intercourse with friends, whence he returned home for dinner, the chief meal of the day. If a poor man, he went early to bed; if well-to-do and socially inclined, he spent the evening at a banquet with his friends.

— George S. Goodspeed: *A History of the Ancient World.*
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4. Perhaps there is nothing in the operations of nature to which we can properly apply the term intelligence, yet there are many things that at first look like it. Place a tree or plant in an unusual position and it will prove itself equal to the occasion, and behave in an unusual manner; it will show original resources; it will seem to try intelligently to master the difficulties. Up by Furlow Lake, where I was camping out, a young hemlock had become established upon the end of a large and partly decayed log that reached many feet out into the lake. The young tree was eight or nine feet high; it had sent its roots down into the log and clasped it around on the outside, and had apparently discovered that there was water instead of soil immediately beneath it, and its sustenance must be sought elsewhere and that quickly. Accordingly it had started one large root, by far the largest

of all, for the shore along the top of the log. This root, when I saw the tree, was six or seven feet long, and bridged more than half the distance that separated the tree from the land.

— JOHN BURROUGHS: *A Year in the Fields.*

5. *Portia.* The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be prov'd against an alien,
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the Duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly, and directly too,
Thou hast contriv'd against the very life
Of the defendant, and thou hast incurr'd
The danger formerly by me rehears'd.
Down therefore, and beg mercy of the duke.

— SHAKESPEARE: *Merchant of Venice.*

21. Preparing to Recite. — In preparing for a recitation it is necessary: *first,* to get the main thought in each paragraph — that is, to select the topic statement or to make one; *second,* to determine what the writer says about this topic statement; and *third,* to restate it in your own language, illustrating it from your own knowledge of the subject.

22. Getting the Main Thought. — The *first* step in preparing for a recitation is the finding of the main thought. A properly constructed paragraph centers around one main thought, and in order to understand the meaning of the paragraph you must determine what that thought is. The paragraph may contain many other ideas, but all should be subordinate to the chief thought. Much of the diffi-

culty in learning lessons is caused by the failure to determine what is the main thought and which are the subordinate ideas. In order to understand readily what we read, we must determine the topic statement of each paragraph.

23. Determining What the Author Says. — The *second* step in preparing for a recitation consists in determining what the author says about his main thought. The pupil will ask himself: "What reasons does the author give? What specific examples does he mention? What subordinate ideas does the paragraph contain and what is their relative importance?"

Notice in the paragraph below that the first sentence gives the topic statement, namely, *flood plains are productive.* The second and third sentences tell why flood plains are productive, and the other sentences of the paragraph give specific examples.

The most productive lands in the world are flood plains. At every period of high water, a stream brings down mantle rock from the higher grounds, and deposits it as a layer of fine sediment over its flood plain. A soil thus frequently enriched and renewed is literally inexhaustible. In a rough, hilly, or mountainous country the finest farms and the densest population are found on the "bottom lands" along the streams. The flood plain most famous in history is that of the river Nile in Egypt. For a distance of 1500 miles above its mouth this river flows through a rainless desert, and has no tributary. The heavy spring rains which fall upon the highlands about its sources produce in summer a rise of the water, which overflows the valley on either side. Thus the lower Nile valley became one of the earliest centers of civilization, and has supported a dense population for 7000 years. The conditions in Mesopotamia, along the Tigris and Euphrates rivers, are similar to those along the lower Nile, and in ancient times this region was the seat of a civilization perhaps older than that of Egypt. The flood plains of the Ganges in India, and the Hoang in China, are the most extensive in the world, and in modern times

the most populous. The alluvial valley of the Mississippi is extremely productive of corn, cotton, and sugar cane.

— DRYER: *Lessons in Physical Geography.*

24. Making an Outline.— After you have determined the relative importance of the ideas in a paragraph, the making of an outline will help fix them in mind. For the paragraph quoted in Section 23 the outline is as follows:

Topic statement: Flood plains are the most productive lands in the world.

a. Reasons.
b. Examples: 1. Bottom lands.
2. Nile.
3. Tigris and Euphrates.
4. Ganges.
5. Hoang.
6. Mississippi.

The successive topic statements of the paragraphs of a lesson form a general outline of the whole lesson. Notice the three paragraphs below and the general outline that follows.

In all the ages the extent and value of flood plains have been increased by artificial means. Dikes or levees are built to regulate the spread and flow of the water and to protect the land from destructive floods. Dams and reservoirs are constructed for the storage of water, which is led by a system of canals and ditches to irrigate large tracts of land which would be otherwise worthless. By means of irrigation, the farmer has control of his water supply and is able to get larger returns than are possible where he depends upon the irregular and uncertain rainfall. It is estimated that in the arid regions of western United States there are 150,000 square miles of land which may be made available for agriculture by irrigation. Perhaps in the future the valley of the lower Colorado may become as productive as that of the Nile.

Streams are the easiest routes of travel and commerce. A river usually furnishes from its mouth well up toward its source a smooth,

graded highway, upon which a cargo may be transported with much less effort than overland. If obstructions occur in the form of rapids or falls, boat and cargo are carried around them. It is often easy to pass by a short portage or "carry" from one stream system across the divide to another. In regions which are not very level the easiest grades in every direction are found along the streams, and the main routes of land travel follow the stream valleys. In traversing a mountainous region, a railroad follows the windings of some river up to the crest or the divide, which it crosses through a pass, or often by a tunnel, and descends the valley of some stream on the other side.

Man is largely indebted to streams for the variety and beauty of scenery. Running water itself is attractive to young and old. A landscape without water lacks its chief charm. A child instinctively finds its way to the brook, and the man seeks beside the river the pleasure and recreation which no other place affords. Streams have carved the surface of the land into an endless variety of beautiful forms, and a land where stream valleys are few or shallow is monotonous and tiresome. The most common as well as the most celebrated beauty of scenery in the world, from the tiny meanders of a meadow brook to the unequaled grandeur of the Colorado canyons, is largely due to the presence and action of streams.

— Dryer: *Lessons in Physical Geography.*

General subject: The uses of rivers.

1. First topic statement: The fertility of flood plains is improved by irrigation.
   a.
   b, etc.
2. Second topic statement: Streams are the easiest routes of travel and commerce.
   a.
   b, etc.
3. Third topic statement: Man is indebted to streams for beauty.
   a.
   b, etc.

By use of such an outline a summary of the thought in a series of paragraphs may be made. A *summary* states the

main ideas of the material summarized, but omits the minor items. A summary may be given in tabular form, like the summary following Chapter I, or it may be written in the form of a summarizing paragraph. (See Section 49.) For example, the preceding selection may be summarized thus: —

Rivers have three important uses: they may be used to irrigate their own flood plains and thus greatly increase the fertility of these plains; they furnish the easiest routes of travel and transportation; and they contribute much to the pleasure of life because of their variety and beauty of scenery.

The outline should not be used during the recitation. The use of notes or written outlines during the recitation will soon establish a habit of dependence that is very harmful. A pupil who is dependent on his notes is helpless without them, but a pupil who has the outline of his lesson clearly *in mind* is prepared to recite at any time.

EXERCISES

A. Make an outline of one of your lessons for to-morrow.

B. Make an outline and a summary of the following selections: —

1. Thus the history of the supremacy of the Ancient East comes to an end. In gathering up the meaning of it we notice several important facts:

It was a time of beginnings in government, in the arts of life, in science, in literature, and in religion. "All beginnings are difficult," says the Greek proverb. Most difficult and therefore most important and instructive were these beginnings of mankind in learning how to live in the world and in preparing the way for something better.

It was an age of progress. Men were not content with what they had first gained, but kept seeking something better. They found out better methods of getting a living and making war, of building cities and governing states, of writing, of doing business, and of enjoying themselves. They learned more about themselves, about their relations to one another, to the world in which they lived and to the higher powers.

The forms and ideals of government were valuable and instructive.

The fundamental institution was monarchy. The king was the head of the state; he *was* the state. The purpose of the state was threefold: the worship of the gods, the glory of the king, and the maintenance of justice for the citizens. The one produced stately temples, artistic work of every sort, literature, and a measure of order and comfort in the community. The second gave rise to the imperial states whose history we have followed, with their wealth, their palaces, their armies. The third is the source of those systems of law and the arrangements for prosperity and progress that call for wonder and admiration. Especially is the notion of universal empire, entertained by the ancient rulers and in part realized by some of them, one of the most powerful and permanent ideals the world has known.

In this age the foundations were laid for many arts and sciences. Work done by these men in the precious metals, in stone and wood, has in some respects never been surpassed. Arithmetic, chronology, grammar, engineering, astronomy, and meteorology, not to speak of other sciences, reached no mean height of development among them.

Among these peoples religion had a supreme place and power. The gods were in and through all things, and all things were for their glory. A high idea of the divine power prevailed; in course of time gods came to be known as guardians of right and truth. By one of these peoples the great array of deities was condensed into two divine powers, one of good and one of evil, standing over against each other; these men looked confidently for the final victory of the good god and were encouraged thereby. Yet another people, Israel, believed in one God alone, the Lord of Righteousness and Mercy; his prophets taught a knowledge of him which the world has never lost and never surpassed. In a later day it became the foundation of the Christian faith, professed by the nations of the western world.

In a word, the history of these peoples is important because the record and influence of all their achievements have passed on from the east to the west and have entered into our life. Even their errors and mistakes, their sin and its punishment, contain instructive lessons for us. What they achieved of good and abiding worth is in large measure the source of our higher life, our science, our art, our governments and our religion.

— George S. Goodspeed: *A History of the Ancient World.*
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C. Make an outline summary of a chapter in some textbook assigned by the teacher.

25. Thinking Your Own Thoughts. — The *third* step in preparing for a recitation consists in determining whether you can furnish additional thoughts of your own about the subject discussed in the paragraph. A summing up of what the author says together with your own comments is required for the proper discussion of a topic statement. Ask yourself what you already know about the subject. Do you agree with the author's reasons? If not, why not? Can you give other examples or illustrations? What does the paragraph suggest to you?

It is not necessary to include in the recitation everything that the author says. A recitation about the paragraph on page 38 would be defective if a discussion of the reasons was omitted, but you might omit some of the illustrations, especially if you furnished others from your own experience.

26. Indention. — In writing and printing, the beginning of a paragraph is indented by setting the first word a little space to the right. Indention does not make a paragraph, but is merely a device used to call the attention of the reader to the fact that the writer is indicating a division of his thought. Each indention indicates that the thought which follows is of sufficient importance to form a separate paragraph. The insertion of indentions where they do not belong confuses the reader. Can the following selection be improved by being reparagraphed?

Outside in the darkness, gray with whirling snowflakes, he saw the wet lamps of cabs shining, and he darted along the line of hansoms and coupés in frantic search for his own.

"Oh, there you are," he panted, flinging his suit case up to a snow-covered driver. "Do your best now; we're late!" And he leaped into the dark coupé, slammed the door, and sank back on the cushions, turning up the collar of his heavy overcoat.

There was a young lady in the farther corner of the cab, buried to her nose in a fur coat. At intervals she shivered and pressed a fluffy

muff against her face. A glimmer from the sleet-smeared lamps fell across her knees.

Down town flew the cab, swaying around icy corners, bumping over car tracks, lurching, rattling, jouncing, while its silent occupants, huddled in separate corners, brooded moodily at their respective windows.

Snow blotted the glass, melting and running down; and over the watery panes yellow light from shop windows played fantastically, distorting vision.

Presently the young man pulled out his watch, fumbled for a match box, struck a light, and groaned as he read the time.

At the sound of the match striking, the young lady turned her head. Then, as the bright flame illuminated the young man's face, she sat bolt upright, dropping the muff to her lap with a cry of dismay.

He looked up at her. The match burned his fingers; he dropped it and hurriedly lighted another; and the flickering radiance brightened upon the face of a girl whom he had never before laid eyes on.

"Good heavens!" he said, "where's my sister?"

The young lady was startled but resolute. "You have made a dreadful mistake," she said; "you are in the wrong cab —"

27. Preparing to Write a Paragraph. — There are two steps necessary in preparing to write a paragraph: *first*, the selection of a topic statement that will express your principal thought, and *second*, the selection of the minor ideas that will best make clear the meaning of the topic statement.

28. Selection of a Topic Statement. — The *first* step in preparing to write a paragraph consists in making a concise and definite topic statement. In order to make such a statement, you must have clearly in mind what the chief thought of your paragraph is to be.

If you are to write about a specific event, let your topic statement be specific. A paragraph telling about your favorite sport should not begin with a general statement such as, "There are many forms of athletic sports"; but with a specific statement; such as, "I like basket ball better than any other form of athletic sport."

29. Selection of Minor Ideas. Unity. — The *second* step in preparing to write a paragraph is the selection of the minor ideas that will make clear the meaning of the topic statement. In selecting the minor ideas to be included in your paragraph, you must remember that, in order to be a real paragraph, a group of sentences must possess *unity;* that is, the sentences must all be closely related to *one* central thought. (See Section 14.) Not all the ideas suggested by the topic statement should be included in the paragraph. A paragraph telling what you saw this morning should not tell what you saw yesterday morning even though the latter incident recalls the former.

30. Development of a Paragraph by Giving Details. — The meaning of a topic statement may often be made clear by giving details. We are not satisfied with the bare statement that our friend had an enjoyable trip to the city. We are curious to know the details of his trip, and we expect him to tell them to us.

EXERCISES

Select the topic statement in each of the following paragraphs and notice how each topic statement has been developed into a paragraph by the addition of details:—

1. The jolliest cat at the Faerie Court is Joker. Joker is a big, silver tabby who lives all over the place and is as much at home in the house as Mrs. Baldwin herself. From the night of his birth, when he boxed around his brothers and sisters in the most waggish fashion, Joker has proved true to his name. Anything he wants, he has, because he is so clever about getting it. He never grabs, he never steals, but he just has a way of insinuating that a thing would be acceptable, and it is his in spite of everything. Joker doesn't like sweet oil, which Mrs. Baldwin feeds her cats, now and then, and although he will

open his mouth and take it without being held, when brought face to face with the cup and spoon, he isn't around when the sweet oil is passed, if he can help it. The other day he heard Mrs. Baldwin say to some one, "I must give Joker some sweet oil to-day." Joker's brush went down and he hurried out of the house, and for hours he hid from Mrs. Baldwin and that dose of oil. Joker has a little suit which he loves to be dressed in, — a blue skirt, red jacket, red pointed cap tied under his chin, — and he is the most deliciously funny knave at court. He will sit for hours in a doll's carriage, a pillow back of his head, a doll's nursing bottle in his lap, and either allow himself to be wheeled about the yard or have his picture taken in various positions. He is quite happy as long as he is the center of attraction, and that he usually is. — Joanna Gleed Strange: *Long Haired Cats of Royal Blood.* (*Suburban Life.*)

2. The pear tree on the edge of the enchanted garden, green with summer and tremulous with breeze, sheltered a little girl and her dolls. On the cool turf she sat alone, preoccupied, her dress starched and white like the frill of a valentine, her fat little legs straight out before her, her bright little curls straight down behind, her lips parted, her eyes gentle with a dream of motherhood — Mamma Lizbeth crooning lullabies to her four children cradled in the soft grass.

— Roy Rolfe Gilson: *In the Morning Glow.* (*Harper's.*)

3. Now this is the law of the Jungle — as old and as true as the sky;
And the Wolf that shall keep it may prosper, but the Wolf that shall break it shall die,
Wash daily from nose-tip to tail-tip; drink deeply but never too deep;
And remember that night is for hunting, and forget not the day is for sleep.
The Jackal may follow the Tiger, but, Cub, when thy whiskers are grown,
Remember the Wolf is a hunter, — go forth and get food of thine own.
Where pack meets with pack in the Jungle, and neither will go from the trail,
Lie down till the leaders have spoken — it may be fair words shall prevail.
Now these are the laws of the Jungle and many and mighty are they;
But the head and the hoof of the Law, and the haunch and the hump is — OBEY.

— Rudyard Kipling: *The Jungle Book*

Theme XVIII. — *Write a paragraph by giving details for one of the following topic statements. Select only those details which will give unity to the paragraph.*

1. An old man with a tray of toys was attracting much attention at the corner of the park.
2. Our living room is the coziest room in the house.
3. Every eye in the crowd was intently watching the struggle.
4. It is easy to print pictures at home if one has a simple printing outfit.
5. The gay procession was an interesting sight.
6. Graduation day was the hottest day of June.
7. There is a shop window on ——— street that displays a confused mixture of goods.
8. Halfway up the hill we turned and looked back over the beautiful valley.
9. A freshman's trials are numerous.
10. The approach of warm spring days brings many tasks peculiar to the season.
11. Not long ago I was fortunate enough to be passing the engine house when the fire alarm sounded.

a. Has your paragraph a topic statement?

b. Have you included only necessary details; that is, does your paragraph possess unity?

Theme XIX. — *Select another topic statement and write a paragraph possessing unity.*

31. Details Related in Time-Order. Coherence. — In writing a narrative paragraph, the time-order in which events occur will serve as a reliable guide to the telling of them. Your hearers will understand the story better if you proceed in an orderly way from that which occurred first to that which occurred next and so on to the end of the para-

graph. Such an arrangement of details will give your paragraph coherence. (See Section 10.)

EXERCISES

Notice how the details have been told in their natural time-order in the following paragraphs: —

1. Silently a shadow passed across the patchwork of light and shade beneath the maples. It was the shadow of a crow, — of the crow whose secret ways I most wished to discover. The big black bird came to rest on the bare limb of a maple, paused to shake his long wing-feathers into perfect position across his back, and then turned his head slowly from side to side to see that no danger lurked near, while I, in the long grass where I lay, kept still as a hunted animal. Satisfied with his brief survey, he walked out along the maple branch to a spot where the rotting bark had fallen away, and leisurely polished his beak on the exposed wood. Then he lazily spread his wings and flew heavily to the ground. I lost sight of him in the rank weeds and grasses by the brook, though I knew where he was by the waving of the green stalks as he walked through the tangle. Presently he appeared on the edge of the brook, with his keen eye on the water itself, I thought, and his head jerking solemnly backward and forward with every step he took. Suddenly he stopped, rattled his wings excitedly — as you have seen a hen do when she has found a worm in the barn-yard, — and craned his neck to look at some object in the bed of the brook. Another instant and he was in the shallow water, where he had landed with a splash that sent the spray two feet in air above him, flashing rainbow tints for one brief second in the sun. The stream, but two or three inches deep, swirled round his legs noisily, while he braced his feet and tugged with his beak at the coveted object which had caught his eye. Up it came at last, unexpectedly; for he quite upset himself in the brook by the violence of his efforts, and flopped to the bank with a surprised, not to say disconsolate, caw. In his beak, however, he gripped his prize, and soon forgot all else. In the scrap of gleaming tin which he had found — for his prize was no more than a short strip of tin, broken perhaps from an old tobacco-box — he took an eager delight wonderful to see.

— Harold S. Deming: *Hours with a Crow.* (*Harper's.*)

2. But things were not so bad as he expected. The black gnat was on the water, and the water was strictly preserved. A three-quarter-pounder at the second cast set for him the campaign, and he worked down-stream, crouching between the reed and meadow-sweet; creeping between a hornbeam hedge and a foot-wide strip of bank, where he could see the trout, but where they could not distinguish him from the background; lying almost on his stomach to switch the blue-upright sidewise through the checkered shadows of a gravelly ripple under overarching trees. But he had known every inch of the water since he was four feet high. The aged and astute between sunk roots, with the large and fat that lay in the frothy scum below some strong rush of water, sucking as lazily as carp, came to trouble in their turn, at the hand that imitated so delicately the flicker and wimple of an egg-dropping fly. Consequently, Georgie found himself five miles from home when he ought to have been dressing for dinner. The housekeeper had taken good care that her boy should not go empty, and before he changed to the white moth he sat down to excellent claret with sandwiches of potted egg and things that adoring women make and men never notice. Then back, to surprise the otter grubbing for fresh-water mussels, the rabbits on the edge of the beechwoods foraging in the clover, and the policeman-like white owl stooping to the little field-mice, till the moon was strong, and he took his rod apart, and went home through well-remembered gaps in the hedges. He fetched a compass round the house, for, though he might have broken every law of the establishment every hour, the law of his boyhood was unbreakable: after fishing you went in by the south garden back-door, cleaned up in the outer scullery, and did not present yourself to your elders and your betters till you had washed and changed. — RUDYARD KIPLING: *The Brushwood Boy.*

Theme XX. — *Write a paragraph in which the details are told in their natural time-order.*

Suggested subjects: —

1. A trip in an automobile.
2. Waiting in a dentist's office.
3. Delivering papers.
4. A visit to the children's hospital.
5. An hour at the fair.
6. Waiting for the train to start.

7. A tedious rehearsal.
8. The end of the game.
9. Ten minutes of excitement.
10. Getting ready for the party.
11. Entertaining an unexpected guest.
12. A long study hour
13. Why I was delayed.

a. Is there a topic statement in your paragraph?

b. Does your paragraph possess unity?

c. Can the reader easily follow the time-order in which the details occurred?

Theme XXI. — *Select another subject and write a paragraph in which the details are told in their natural time-order.*

32. Details Related in Space-Order. Coherence. — In writing a descriptive paragraph the order in which the details are located in space affects the order in which they are told in the paragraph. In looking at a scene we get first a general impression and then many details. In observing these details the eye naturally passes from one object to another near it. The written paragraph should follow the same order. The first sentence or two should give the general impression and should be followed by the details arranged in the order in which they would naturally appear if one were looking at the scene described. Such an arrangement of details will give coherence to the paragraph. (See Section 10.)

EXERCISES

A. In each of the following paragraphs which sentences give the general impression? Are the details arranged in their natural space-order?

1. The house to which the porch belonged was long and low, built of wood, with many small windows, and at either end a great brick chimney. From the porch to the water, a hundred yards away, stretched a walk of crushed shells bisecting an expanse of green turf dotted with noble trees — the cedar and cypress predominating. Diverging from this central walk were two narrower paths which, winding in and out in eccentric figures, led, on the one hand, to a rustic summer-house overgrown with honeysuckle and trumpet-vine, and on the other to a tiny grotto constructed of shells and set in a tangle of periwinkle. Along one side of the house, and protected by a stout locust paling overrun with grape-vines, lay the garden, where flowers and vegetables flourished contentedly side by side, the hollyhocks and tall white lilies, the hundred-leaved roses and scarlet poppies showing like gilded officers amid the rank and file of sober esculents. Behind the house were clustered various offices, then came an orchard where the June apples and the great red cherries were ripening in the hot sunshine, then on the shore of a second and narrower creek rose the quarters of the plantation servants, white and black — a long double row of cabins, dominated by the overseer's house and shaded by ragged yellow pines. Along one shore of this inlet was planted the Indian corn prescribed by law, and from the other gleamed the soft yellow of ripening wheat, but beyond the water and away to the westward stretched acre after acre of tobacco, a sea of vivid green, broken only by an occasional shed or drying house, and merging at last into the darker hue of the forest. Over all the fair scene, the flashing water, the velvet marshes, the smiling fields, the fringe of dark and mysterious woodland, hung a Virginia heaven, cloudless blue, soft, pure, intense. — Mary Johnston: *Prisoners of Hope.*

2. We came finally to a brook more wild and mysterious than the others. There were a half dozen stepping-stones between the path we were on and the place where it began again on the opposite side. After a few missteps and much laughter we were landed at last, but several of the party had wet feet to remember the experience by. We found ourselves in a space that had once been a clearing. A tumble-down chimney overgrown with brambles and vines told of an abandoned hearthstone. The blackened remnants of many a picnic camp fire strewed the ground. A slight turn brought us to the spot where the Indian Spring welled out of the hillside. The setting was all that we could have hoped for, — great moss-grown rocks wet and slippery, deep shade which almost made us doubt the existence of the

hot August sunshine at the edge of the forest, cool water dripping and tinkling. A half-dozen great trees had been so undermined by the action of the water long ago that they had tumbled headlong into the stream bed. There they lay, heads down, crisscross — one completely spanning the brook just below the spring — their tangled roots like great dragons twisting and thrusting at the shadows. The water trickled slowly over the smooth rocky bottom as if reluctant to leave a spot enchanted. A few yards below, the overflow from Indian Spring joined the main stream, and their waters mingled in a pretty little cataract. We went below and looked back at it. How it wrinkled and paused over the level spaces, played with the bubbles in the eddies, and ran laughing and turning somersaults wherever the ledges were abrupt. — Mary Rogers Miller: *The Brook Book*.

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B. If the following details were mentioned in describing the outside of a church, in what order should they be arranged? (*a*) weather vane, (*b*) steps, (*c*) color, (*d*) spire, (*e*) roof, (*f*) windows, (*g*) entrance, (*h*) size, (*i*) material, (*j*) shape.

C. Look at some of the following objects. Make a list of the details you see in the order in which you see them.

1. A house or a barn.
2. The teacher's desk.
3. A street car.
4. A river.
5. A tree.
6. A valley.

Theme XXII. — *Write a paragraph with the details told in their natural space-order. Use any one of the subjects mentioned in Exercise C above.*

a. Does your paragraph possess unity?

b. Are the details told with reference to their natural order in space?

c. Will the reader form a clear image of the object described?

Theme XXIII. — *Write a paragraph with the details told in their natural space-order.*

Suggested subjects: —

1. The kitchen.
2. A department store.
3. A piece of furniture.
4. The view from the bridge.
5. A schoolbook.
6. My neighbor's garden.
7. The grocer's boy.
8. A group of buildings.
9. A favorite resting-place.
10. A fine machine.
11. A masquerader.
12. A picture.

Theme XXIV.— *Select another subject and write a paragraph in which the details are told in their natural space-order.*

33. Emphasis. — Emphasis is secured in a paragraph by placing the important ideas in the prominent *positions;* that is, at the beginning or at the end. Consequently the topic statement is usually either the first sentence or the last. Care should also be taken to condense the unimportant in order to give the proper *proportion.* Occasionally it is possible to give emphasis by the arrangement of details so as to lead up to a climax. (See Section 16.)

34. Development of a Paragraph by Giving Specific Instances. — The meaning of a topic statement may often be made clear by giving one or more specific instances. The statement "Good roads are of value in many ways" suggests at once the mention of some specific ways in which good roads are of value.

Sometimes the writer will use several illustrations and give a single sentence to each. Sometimes he will use but a single illustration and add details in regard to it. The skillful writer will give as many examples, and only as many, as will make most clear the meaning of his topic statement

EXERCISES

Make an outline of each of the following paragraphs, showing in each case the topic statement and the specific examples: —

1. Puck (or as he was sometimes called, Robin Goodfellow) was a shrewd and knavish sprite, that used to play comical pranks in the neighboring villages; sometimes getting into the dairies and skimming the milk, sometimes plunging his light and airy form into the butter-churn, and while he was dancing his fantastic shape in the churn, in vain the dairy-maid would labor to change her cream into butter. Nor had the village swains any better success; whenever Puck chose to play his freaks in the brewing copper, the ale was sure to be spoiled. When a few good neighbors were met to drink some comfortable ale together, Puck would jump into the bowl of ale in the likeness of a roasted crab, and when some goody was going to drink, he would bob against her lips, and spill the ale over her withered chin; and presently after, when the same old dame was gravely seating herself to tell her neighbors a sad and melancholy story, Puck would slip her three-legged stool from under her, and down toppled the poor old woman; and then the old gossips would hold their sides and laugh at her, and swear they never wasted a merrier hour.

— Charles and Mary Lamb: *Tales from Shakespeare.*

2. Many kinds of fruit come under Mr. Burbank's scrutiny in his endeavor to add to the food resources of the world. Years have been spent in the development of raspberries, for example, small and imperfect fruit being greatly enlarged, and not only retaining all that was good in its old flavor, but taking on a new toothsomeness. So, with cherries, he has taken a small fruit, poor in quality and lean in bearing, and transformed it into a rich, palatable fruit, yielding far more abundantly than the stock whence it sprang. Hundreds of varieties of apples have been under test and are still being improved.

— W. S. Harwood: *A Wonder-Worker of Science.* (*Century.*)

3. "There's not a man I meet but doth salute me
As if I were their well-acquainted friend;
And every one doth call me by my name.
Some tender money to me; some invite me;
Some other give me thanks for kindnesses;
Some offer me commodities to buy.
Even now a tailor call'd me in his shop
And show'd me silks that he had bought for me,
And therewithal took measure of my body."

— SHAKESPEARE: *The Comedy of Errors.*

4. One of the human accomplishments hardest to learn is ventriloquism. It seems to be a gift which comes to but few of the human species; yet among birds there are species every individual of which possesses the power of making the voice seem to come from another spot than that in which the owner is located. The first example of ventriloquism which will occur to most people is the voice of the mourning-dove. I suppose that every boy has been fooled by this bird. I know that I was, and was delighted when I discovered, after walking around a tree in the orchard, that the voice did not come from far away but close at hand. The emu has the same quality in his voice. It is as though these birds swallow their voices. The crow has some notes which are very ventriloquial in quality. One note in particular is much like the bark of a distant dog, so much so, in fact, that I had trouble in convincing a friend that it was the voice of a crow about three hundred feet away and not that of a distant dog. The chickadee has a call-note of such a quality that its source is always uncertain until the bird is located. The oven-bird's "teacher! teacher!" always seems to come from several feet higher than where the bird is actually standing.

— WALTER KING STONE: *Ventriloquism in Birds.*

Theme XXV. — *Write a paragraph by giving specific instances for one of the following topic statements:* —

1. The rivers of a new country furnish the easiest routes of travel for exploring parties.
2. Dogs often act in such a way that one is compelled to believe that they reason.

3. Rural free delivery of mail is changing the conditions of country life.
4. A telephone is a great time-saver.
5. An inexpensive gasoline engine may be made to serve a variety of purposes on a country place.
6. On returning to camp we were amused to find that each one in the party had lost something.
7. The boy had often acted with courage.
8. Curiosity is frequently an excellent quality.
9. I find a great deal of pleasure in making things with my own hands.

a. Do the specific instances used make clear the meaning of the topic statement?

b. Can better instances be substituted for some of them?

c. Does your paragraph possess unity?

Theme XXVI. — *Select another subject and write a theme by using specific instances.*

35. Development of a Paragraph by Using Comparison or Contrast. — The meaning of a topic statement may often be made clear by the use of a suitable comparison. We are aided in grasping the meaning of a new idea by comparing it with something which we already know. A person familiar with New York City will gain some idea of Paris if he is told in what ways they resemble each other.

When the comparison is stated negatively, that is, when it states in what respect the two objects, events, or principles are dissimilar, it becomes a contrast. Both comparison and contrast may be used in the same paragraph. They may extend through a single sentence, or through a whole paragraph; but often each of the ideas to be compared or contrasted will be developed in a separate paragraph.

EXERCISES

Notice how comparisons and contrasts are used in the following paragraphs: —

1. Niagara is the largest cataract in the world, while Yosemite is the highest; it is the volume that impresses you at Niagara, and it is the height of Yosemite and the grand surroundings that make its beauty. Niagara is as wide as Yosemite is high, and if it had no more water than Yosemite has, it would not be of much consequence. The sound of the two falls is quite different: Niagara makes a steady roar, deep and strong, though not oppressive, while Yosemite is a crash and rattle, owing to the force of the water as it strikes the solid rock after its immense leap.

2. It is not only in appearance that London and New York differ widely. They also speak with different accents, for cities have distinctive accents as well as people. Tennyson wrote about "streaming London's central roar"; the roar is a gentle hum compared with the din which tingles the ears of visitors to New York. The accent of New York is harsh, grating, jarring. The rattle of the elevated railroad, the whir of the cable cars, the ringing of electric-car bells, the rumble of vehicles over the hard stones, the roar of the traffic as it reëchoes through the narrow canyons of down-town streets, produce an appalling combination of discords. The streets of New York are not more crowded than those of London, but the noise in London is subdued. It is more regular, less jarring and piercing. The muffled sounds in London are due partly to the wooden and asphalt pavements, which deaden the sounds. London must be soothing to the New Yorker, as the noise of New York is at first disconcerting to the Londoner. — *Outlook.*

3. The railroad is a monster — his feet are dipped into the navigable seas and his many arms reach into the uplands. His fingers clutch the treasures of the hills — coal, iron, timber — all the wealth of Mother Earth. His busy hands touch the broad prairies — corn, wheat, fruits — the yearly produce of the land. With ceaseless activity he brings the raw products that they may be made into the finished. He centralizes industry. He fills the ships that sail the seas. He brings the remote town in quick touch with the busy city. He stimulates life. He makes life. His arms stretch through the towns and over the land. His steel muscles reach across great rivers and deep

valleys, his tireless hands have long since burrowed their way through God's eternal hills. He is here, there, everywhere. His great life is part and parcel of the great life of the nation. — EDWARD HUNGERFORD: *Getting the Traffic Through.* (*Harper's.*)

Theme XXVII. — *Write one or two paragraphs. Use comparison or contrast in whole or in part.*

Suggested subjects: —

1. A factory, an ant hill.
2. A school, a beehive.
3. Two characters in the books you have read.
4. Two of your friends in school.
5. Two summer vacations.
6. Summer sports, winter sports.
7. Sailing, iceboating.
8. Two of your studies.
9. A rainy Saturday, a sunshiny Saturday.
10. A storm on land, a storm at sea.
11. The new hat before and after the shower.
12. The pantry the day before and the day after Christmas.
13. A dinner at home and a dinner in the woods.
14. In front of and behind the scenes at the school play.

a. Have you made clear in what respects the two ideas are alike or unlike?

b. Does each paragraph possess unity?

Theme XXVIII. — *Select another subject and write a theme by using comparison or contrast.*

36. Development of a Paragraph by Stating Cause and Effect. — The meaning of a topic statement may often be made clear by a statement of cause and effect. We feel that

our readers will understand our meaning if we enable them to answer the question, Why is this so? Sometimes the topic statement gives the cause and is followed by a statement of one or more of the effects produced by that cause. Sometimes a paragraph first states several effects and then accounts for them by giving their cause.

If the relation of cause and effect is clear the paragraph *will be coherent.*

EXERCISES

A. In your reading, notice how often the effects are indicated by the use of some one of the following expressions: *as a result, accordingly, consequently, for, hence, so, so that, thus.*

B. Select the sentences that state causes and those that state effects in the following paragraphs: —

1. The frequent use of cigars or cigarettes by the young seriously affects the quality of the blood. The red blood corpuscles are not fully developed and charged with their normal supply of life-giving oxygen. This causes paleness of the skin, often noticed in the face of the young smoker. Palpitation of the heart is also a common result, followed by permanent weakness, so that the whole system is enfeebled, and mental vigor is impaired as well as physical strength. Observant teachers can usually tell which of the boys under their care are addicted to smoking, simply by the comparative inferiority of their appearance, and by their intellectual and bodily indolence and feebleness. After full maturity is attained the evil effects of commencing the use of tobacco are less apparent; but competent physicians assert that it cannot be safely used by persons under the age of forty. — MACY-NORRIS: *Physiology for High Schools.*

2. *Abbess.* And thereof came it that the man was mad.
The venom clamours of a jealous woman
Poisons more deadly than a mad dog's tooth.
It seems his sleeps were hinder'd by thy railing,
And thereof comes it that his head is light.
Thou say'st his meat was sauc'd with thy upraidings:
Unquiet meals make ill digestions;

Thereof the raging fire of fever bred;
And what's a fever but a fit of madness?
Thou say'st his sports were hinder'd by thy brawls:
Sweet recreation barr'd, what doth ensue
But moody and dull melancholy,
Kinsman to grim and comfortless despair,
And at her heels a huge infectious troop
Of pale distemperatures and foes to life?
In food, in sport, and life-preserving rest
To be disturb'd, would mad or man or beast.
The consequence is, then, thy jealous fits
Have scar'd thy husband from the use of wits.

— SHAKESPEARE: *The Comedy of Errors.*

3. Furthermore, however unpalatable the truth may be, it is nevertheless an unquestionable fact that the American railroad man, above all others, is most in need of an inflexible system of discipline. The reasons are obvious. To begin with, the railroad man is a typical American. He is fearless, quick, clever, and resourceful. He cuts loose, only too easily, from custom and tradition. He has supreme confidence in his own individual importance and ability. In unmistakable quality and quantity he is in possession of the sterling characteristics that have made the American the most resourceful antagonist by land or sea, the cleverest designer, the most fearless innovator and reformer, and the poorest railroad man, from the safety standpoint, in the world to-day. — J. O. FAGAN: *Confessions of a Railroad Signalman.* (*Atlantic Monthly.*)

Theme XXIX. — *Develop one of the following topic statements into a paragraph by stating causes or effects.*

Suggested topic statements: —

1. The conditions of country life are rapidly changing in America.
2. Towns or cities are located at the mouths of navigable rivers.
3. Minneapolis is one of the largest flour-manufacturing cities in the world.
4. The distribution of natural harbors affects the location of railroads.

5. The Appalachian mountains retarded the settlement of the Mississippi valley.
6. The great agricultural interests of the world are located in the valleys of great rivers.

a. What sentences give causes and what sentences give effects?

b. Does your paragraph possess unity?

Theme XXX. — *Write a paragraph that tells the reasons for one of the following:* —

1. The location of the city in which you live.
2. The location of the gristmill.
3. Snowstorms.
4. Dew.
5. The growth of some large city.
6. The growing of wheat in the Northwest.
7. The manufacture of furniture in Michigan; of shoes in New England; of lumber in Washington, etc.

37. Development of a Paragraph by Repetition. — The meaning of a topic statement may often be made clear by the repetition of the thought in different form. Each repetition should make the central thought clearer and more definite. Occasionally repetition extends through a whole paragraph; more often it is used to explain the meaning of a sentence or even a part of a sentence.

EXERCISES

Notice in each of the following paragraphs how the thought contained in the topic statement is repeated in the other sentences of the paragraph: —

1. People talk of liberty as if it meant the liberty to do just what a man likes. I call that man free who fears doing wrong, but fears

nothing else. I call that man free who has learned the most blessed of all truths, — that liberty consists in obedience to the power, and to the will, and to the law that his higher soul reverences and approves. He is not free because he does what he likes; but he is free because he does what he ought, and there is no protest in his soul against the doing. — Frederick William Robertson.

2. This dense forest was to the Indians a home in which they had lived from childhood, and where they were as much at ease as a farmer on his own acres. To their keen eyes, trained for generations to more than a wild beast's watchfulness, the wilderness was an open book. Nothing at rest or in motion escaped them. They had begun to track game as soon as they could walk; a scrape on a tree trunk, a bruised leaf, a faint indentation of the soil, which no white man could see, all told them a tale as plainly as if it had been shouted in their ears. — Theodore Roosevelt: *The Winning of the West.*

3. As he pauses here to-day, and from his cold lips bids us bear witness how he has met the duty which was laid upon him, what can we say out of our full hearts but this — "He fed them with a faithful and true heart, and ruled them prudently with all his power"? The "Shepherd of the People!" that old name that the best rulers ever craved. What ruler ever won it like this dead President of ours? He fed us faithfully and truly. He fed us with counsel when we were in doubt; with inspiration when we sometimes faltered; with caution when we would be rash; with calm, clear, trustful cheerfulness through many an hour when our hearts were dark. He fed hungry souls all over the country with sympathy and consolation. He spread before the whole land feasts of great duty and devotion and patriotism on which the land grew strong. He fed us with solemn, solid truths. He taught us the sacredness of government, the wickedness of treason. He made our souls glad and vigorous with the love of liberty that was in his. He showed us how to love truth and yet be charitable — how to hate wrong and all oppression, and yet not treasure one personal injury or insult. He fed all his people, from the highest to the lowest, from the most privileged down to the most enslaved. Best of all, he fed us with a reverent and genuine religion. He spread before us the love and fear of God just in that shape in which we need them most, and out of his faithful service of a higher Master who of us has not taken and eaten and grown strong? "He fed them with a faithful and true heart." — Phillips Brooks: *Abraham Lincoln.*

Theme XXXI. — *Develop one of the following topic statements into a paragraph. Use the method of repetition as far as possible.*

1. It is difficult to become angry with one who is always good-natured.
2. It is gloomy in the woods on a rainy day.
3. The government is always in need of honest men.
4. Not every boy in school uses his time to the best advantage.
5. Haste is waste.
6. Regular exercise is one of the essentials of good health.
7. Honesty is the best policy.
8. The trip was pleasant but not especially interesting.
9. The friendships of school life grow steadily more enjoyable.

a. Have the repetitions really made the topic statement clearer or more definite ?

b. What other methods of development have you used?

c. Does your paragraph possess unity?

Theme XXXII. — *Select another subject and write a theme. Use repetition in part or in whole.*

38. Development of a Paragraph by a Combination of Methods. — Often the meaning of a topic statement can be most easily made clear by means of a combination of two or more of the methods of paragraph development. A dozen paragraphs taken at random will show that such combinations are frequently used. A further consideration of the same paragraphs will show that in many of them there is confusion of thought and lack of definiteness. If the beginner desires to use more than one method in the same paragraph, he should take care that each method used will help to make clear the meaning of the topic statement.

The purpose of a paragraph is to make clear one chief thought, and that method or combination of methods of paragraph development should be used which most easily accomplishes this purpose.

EXERCISES

A. Notice that the following paragraph combines repetition with specific instances: —

Nine tenths of all that goes wrong in this world is because some one does not mind his business. When a terrible accident occurs, the first cry is that the means of prevention were not sufficient. Everybody declares we must have a new patent fire escape, an automatic engine switch, or a high-proof non-combustible sort of lamp oil. But a little investigation will usually show that all the contrivances were on hand and in good working order; the real trouble was that somebody didn't mind his business; he didn't obey orders; he thought he knew a better way than the way he was told; he said, "Just this once I'll take the risk," and in so doing, he made other people take the risk too; and the risk was too great. At Toronto, Canada, not long ago, a conductor, against orders, ran his train on a certain siding, which resulted in the death of thirty or forty people. The engineer of a mill, at Rochester, N.Y., thought the engine would stand a higher pressure than the safety valve indicated, so he tied a few bricks to the valve to hold it down; result—four workmen killed, a number wounded, and a mill blown to pieces. The *City of Columbus*, an iron vessel fitted out with all the means of preservation and escape in use on shipboard, was wrecked on the best-known portion of the Atlantic coast, on a moonlight night, at the cost of one hundred lives, because the officer in command took it into his head to save a few ship-lengths in distance by hugging the shore, in direct disobedience to the captain's parting orders. The best-ventilated mine in Colorado was turned into a death trap for half a hundred miners because one of the number entered with a lighted lamp the gallery he had been warned against. Nobody survived to explain the explosion of the dynamite-cartridge factory in Pennsylvania, but as that type of disaster almost always is due to heedlessness, it is probable that this instance is not an exception to the rule. — Wolstan Dixey: *Mind Your Business.*

B. Notice in the following paragraph that the second sentence is a repetition of the first; that the next four sentences give specific instances; and that the last sentence states the result: —

The company never engages a man except with the expectation of advancing him. It never hires a man who seems capable of filling only the particular place for which he is retained. The position of conductor, for example, is the last stage of promotion in a line beginning with baggage clerks. The Pennsylvania never gives an applicant a job as baggage clerk unless he has in him the making of a conductor. A baggage clerk must have not only the qualities needed in that position, but the quickness, intelligence, courtesy, and good appearance required in an ideal conductor. Likewise, a man never gets a position as fireman unless the company is satisfied that some day he will make an engineer. Thus no employee, however humble his station, ever regards himself as side-tracked, but works in the expectation of promotion, and is consequently qualifying himself for the position just ahead. — Burton J. Hendrick: *The Superannuated Man.* (*McClure's.*)

C. Do you find paragraphs in your lessons to-day that have been developed by a combination of methods?

D. What methods of development are used in the following paragraph?

A school is soon to be opened in London for educating pupils by means of the crafts of the book. In pursuing the history and practice of these crafts they will learn language and its visual expression from the clay tablet to the newspaper; so much of the natural sciences as may be involved in a thorough knowledge of historic and modern materials — clay, wax, papyrus, vellum, paper, inks, binding tapes, skins, glues, metals, etc.; and such knowledge of mathematics and mechanics as may be involved in the making of types, electrotypes, plates, presses, printed sheets, signatures, and bound volumes. They will learn to set type and produce good printing; to draw and to design beautiful letters, ornaments, and illustrations; to color harmoniously; to do all work conscientiously and with skill; and incidentally they will learn something of good literature and fine art, those things best worth preserving and glorifying by means of bound volumes. The school will take pupils who have had the usual board school

(grammar school) training, pupils fourteen or fifteen years of age, and hold them for four years or more. The results of such a course should be young people in love with handicraft, having standards of excellence in mind, skilled in the use of their hands, and intelligent as to the meaning of life and the significance of productive work.

— Henry Turner Bailey: *A Glimpse of a Modern Master.*

Theme XXXIII. — *Write a paragraph. Use any method or combination of methods that best expresses your thought. Choose any of the preceding subjects not previously used, or select a subject of your own.*

a. What method or methods of paragraph development have you used?

b. Does the paragraph possess unity?

39. The Topical Recitation. — In conducting a recitation the teacher may ask direct questions about each part of a paragraph or he may ask a pupil to discuss some topic. A topical recitation should be an exercise in clear thinking rather than in word memory. In preparation for such a recitation the pupil should make a careful analysis of the thought in each paragraph similar to that discussed on page 39. When this analysis has been made he will have clearly in mind the topic statement and the way it has been developed, and can distinguish the essential from the non-essential elements.

A topical recitation requires that the pupil shall know the main idea and shall be able to develop it by one of the following methods, or by a combination of them: (1) by giving details, (2) by giving specific instances, (3) by using comparisons or contrasts, (4) by stating causes or effects, and (5) by repetition.

Thoughts so mastered are our own. We understand them, and consequently can explain them, or describe them, or prove them to others. We can furnish details or in-

stances, originate comparisons, or state causes and effects. *When ideas gained from language have thus become our own, we do not need to remember the language in which they were expressed; and not until then do they become proper material for purposes of composition.*

Additional Themes. — *Write as many paragraphs as time permits. Use that method or combination of methods which best expresses your thought. Use any of the preceding subjects or select a subject of your own.*

SUMMARY

1. A paragraph is a group of related sentences that express one main thought. (Section 19.)
2. The topic statement of a paragraph is a clear, concise summary of the main thought of the paragraph. (Section 20.)
3. Preparation for recitation requires:
   - *a.* The selection of the main thought in each paragraph. (Section 22.)
   - *b.* The determination of what the writer says about each topic statement. (Section 23.)
   - *c.* A thinking about the topic statement in connection with one's own knowledge. (Section 25.)
4. The making of an outline will assist in preparing to recite. (Section 24.)
5. Indention indicates that the thought which follows is of sufficient importance to form a separate paragraph. (Section 26.)
6. Preparation for the writing of a paragraph requires:
   - *a.* The selection of a topic statement. (Section 28.)
   - *b.* The selection of minor ideas that will make clear the meaning of the topic statement. (Section 29.)

7. Each paragraph must possess:
   a. Unity. (Section 29.)
   b. Coherence. (Sections 31, 32.)
   c. Emphasis. (Section 33.)
8. Methods of paragraph development. A paragraph may be developed:
   a. By giving details. (Section 30.) The order in which the details are told may be determined by (1) The order of their occurrence in time. (Section 31.)
   (2). Their position in space. (Section 32.)
   b. By giving specific instances. (Section 34.)
   c. By using comparison or contrast. (Section 35.)
   d. By stating cause and effect. (Section 36.)
   e. By repetition. (Section 37.)
   f. By any suitable combination of the above methods. (Section 38.)
9. The topical recitation requires:
   a. That the pupil shall get the central thought of the paragraph and shall be able to make the topic statement.
   b. That he shall be able to determine the relative importance of the remaining ideas in the paragraph.
   c. That he shall know by which of the five methods named above the paragraph has been developed.
   d. That he shall be able to furnish details, instances, comparisons, etc., of his own. (Section 39.)

III. THE WHOLE COMPOSITION

40. General Principles of Composition. — There are three important principles to be considered in every composition: *unity, coherence,* and *emphasis.* The methods of applying these three principles to the whole composition are similar to those applied in writing paragraphs. This chapter will serve, therefore, as a review, and especially as a restatement of the principles of paragraph development as treated in Chapter II.

41. Unity. — Unity is that principle of composition which requires that every detail shall aid directly in the development of one chief thought. A paragraph has unity if each sentence that it contains aids in making clear the meaning of the topic statement. (See Section 29.) A whole composition possesses unity if each paragraph that it contains aids in developing the chief thought indicated by the subject.

42. The Subject should be Specific. — One method of securing unity is by the selection of a specific subject. Of the four subjects, "Birds," "The Intelligence of Birds," "How Birds Protect their Young," and "A Family of Robins," it would be desirable to choose the last, because it is specific, whereas the other three are general, the first including more than the second, and the second more than the third. Specific subjects are more interesting than general subjects. The title, "A Family of Robins," indicates that the writer knows something interesting that he intends to tell. Such a title attracts the reader's attention, and arouses his appreciative interest.

At first thought it might seem easier to write about a general subject but as a matter of fact, so many lines of thought are presented by such a subject that the writer is confused by the abundance of material. The selection of a specific subject aids in suggesting the details that bear directly upon it, and consequently assists in giving unity.

EXERCISES

Arrange the subjects in each of the following groups so that the most general titles shall come first and the most specific titles, last: —

1. The intelligence of wild animals.
   How a fox escaped from the hounds.
   How animals escape destruction by their enemies
   Animals.
2. The benefits that arise from war.
   The defeat of the Cimbri and Teutons by Marius.
   War.
   The value of military strength to the Romans.
3. Pleasure.
   A summer outing in the Adirondacks.
   Value of vacations.
   Catching bass.

43. Selecting a Subject. — In so far as the pupil is concerned, two things will determine the suitability of a subject: —

First, the pupil's knowledge of the subject. That which we have ourselves experienced may be used for a composition because our knowledge of it is clear and definite. On the other hand, we may gain ideas from others — either through conversation or through reading — that we can make our own and use as material for compositions.

However, care must be taken when "reading up" a subject that we do not fill our minds with smatterings of ideas that we think we understand because we can remember the language in which they are expressed. Reading must be supplemented by *thinking*, in order to enable us to assign reasons, give instances, originate comparisons or add details, and thereby to increase our knowledge.

Second, the pupil's interest in the subject. It will be found difficult to present vividly that in which we have no special interest. Enthusiasm is contagious, and if a writer has a real interest in his theme, he is likely to present his material in such a manner as to arouse interest in others.

EXERCISES

A. About which of the following subjects do you now know enough to enable you to write a paragraph? In which of them are you interested? Which should you need to "read up" about?

1. Catching trout.
2. Playing tennis.
3. Electrotyping.
4. Mining coal.
5. Collecting stamps.
6. Coasting.
7. Collecting furs.
8. Guinea-pigs.
9. Making baskets.
10. Smelting ore.
11. Running an automobile.
12. Wireless telegraphy.
13. Cooking.
14. Sponges.
15. Pets.
16. Photography.

B. Make a list of thirty subjects about which you know something.

C. Bring to class a list of five subjects in which you are interested.

D. Make a list of five subjects about which you now possess sufficient knowledge to enable you to write a paragraph.

44. Narrowing the Subject. — It is often necessary to narrow or limit a subject in order to bring it within the range of our knowledge and interest and that of our readers. Since a general subject may suggest many lines of thought, it is the task of the writer to select that particular division of it about which he knows something, or can learn something, and in which both he and his readers are interested, or can become interested.

EXERCISES

A. Narrow ten of the following subjects until the resulting subject may be treated in two or three paragraphs: —

1. Fishing.
2. Engines.
3. Literature.
4. Heroes of fiction.
5. Cooking.
6. Houses.
7. Games.
8. Basket ball.
9. Cats.
10. Canaries.
11. Sympathy.
12. Sailboats.
13. Baseball.
14. Rivers.
15. Trees.

B. A general subject may suggest several narrower subjects, each of which would be of interest to a different class of persons; for example —

General subject: — Education.

Specific subjects: —

1. Methods of conducting recitations. (Teachers.)
2. School taxes. (Farmers.)
3. Ventilation of school buildings. (Architects.)

In a similar way, narrow each of the following subjects so that the resulting subjects will be of interest to two or more of the classes of persons mentioned in the second list: —

Subjects	Classes
1. Vacations.	1. Farmers.
2. Mathematics.	2. High-school pupils.
3. Picnics.	3. Ministers.

Subjects	Classes
4. Civil service.	4. Merchants.
5. Elections.	5. Sailors.
6. Botany.	6. Girls.
7. Fish.	7. Boys.

Theme XXXIV. — *Write a paragraph about one of the narrowed subjects.*

a. Does your paragraph possess unity of thought?

b. What method of development have you used?

c. Have you selected a subject that will be of interest to your readers?

45. Selecting a Title. — The real subject of a composition may be the same as its title, but is not necessarily so. The statement of the subject may require a sentence of considerable length, while a title is best when short. In selecting a brief title, it is well to choose one that will attract the attention and arouse the curiosity of a reader without appearing obviously to do so. A peculiar or unusual title is not necessary, though if properly selected it may be of value. Care must be taken that the title does not make a promise which the theme cannot fulfill, or the effect will be unsatisfactory. Sometimes an appropriate title is more easily selected after the composition is written.

EXERCISES

A. Discuss the appropriateness of the following titles for the given subjects: —

1. Title: "My Kingdom for a Horse."
   Subject: An account of a breakdown of an automobile at an inconvenient time.
2. Title: A Blaze of Brilliance.
   Subject: Description of a coaching parade.

3 Title: A Brave Defense.
Subject: An account of how a pair of birds drove a snake away from their nest.

4. Title: The Banquet Book.
Subject: Quotations designed for general reference and also as an aid in the preparation of the toast list, the after-dinner speech, and the occasional address.

5. Dragons of the Air.
Subject: An account of extinct flying reptiles.

6. Title: Rugs and Rags.
Subject: A comparison of the rich and the poor from a socialistic point of view.

7. Title: Lives of the Hunted.
Subject: A true account of the doings of five quadrupeds and three birds.

8. Title: The Children of the Nations.
Subject: A discussion of colonies and the problems of colonization.

B. Supply an appropriate title for a story read by the teacher.

C. Suggest a new title for each of five magazine articles that you have read.

46. Coherence. — Coherence is that principle of composition which requires that the parts shall follow one another in logical order and that the sequence of ideas shall be clear. The sentences explaining the different phases of thought should be closely woven together within the paragraphs, and the paragraphs themselves should carry forward continuously the development of the subject of the whole composition. Coherence may be secured by observing sequence. For example, *sequence in time* will aid in determining the coherent order of a narrative (see Section 31);

sequence in place will aid in determining the coherent order of a description (see Section 32); and *sequence of cause and effect* will aid in determining the coherent order of an explanation (see Section 36).

47. Special Means of Securing Coherence. — Coherence may be secured by the following special means:

1. By the repetition of some word or phrase used in the preceding paragraph, usually with a demonstrative adjective, such as *this, that, these,* or *those.* Notice in the following selection how the italicized words bind together the thought of the whole composition. Observe, also, how completely the meaning of each paragraph depends upon the one that precedes.

Before I set up my tent, I drew a half circle before the hollow place, which took in about ten yards in its semi-diameter from the rock, and twenty yards in its diameter from its beginning and ending.

In *this half circle* I pitched two rows of strong stakes, driving them into the ground till they stood very firm, like piles, the biggest end being out of the ground about five feet and a half, and sharpened on the top. The two rows did not stand above six inches from one another.

Then I took the pieces of cable which I had cut in the ship, and laid them in rows one upon another, within the circle between *these two rows of stakes,* up to the top, placing other stakes in the inside, leaning against them, about two feet and a half high, like a spur to a post.

This fence was so strong that neither man nor beast could get into it or over it. This cost me a great deal of time and labor, especially to cut the piles in the woods, bring them to the place, and drive them into the earth.

The entrance into *this place* I made to be, not by a door, but by a short ladder to go over the top. When I was in, I lifted the ladder over after me. So I was completely fenced in and fortified, as I thought, from all the world. — Defoe: *Robinson Crusoe.*

Occasionally the thought of the preceding paragraph is summarized by such expressions as *this condition, this fact,* etc.

Frequently the noun is omitted after *this, that,* etc., as in the following selection:

And *this* brings to me what I see may be a crisis in life. I begin to feel the temptation of experiment. Agriculture, horticulture, floriculture, — *these* are the vast fields into which one may wander away and never be seen any more. It seems to me a very small thing, this gardening; but it opens up astonishingly.

— Charles Dudley Warner: *My Summer in a Garden.*

2. By the correct use of conjunctions, conjunctive adverbs, and such transitional expressions as *thus, consequently, indeed, moreover, at all events, as a result, on the other hand,* etc.

Notice how *nevertheless,* at the beginning of the selection below, serves to connect it in thought with a preceding paragraph not printed here. Notice also the relations in thought shown by the other italicized words. These and similar words are used to make the transition from sentence to sentence and from paragraph to paragraph, thereby securing strong coherence.

Nevertheless, Howe was at last in possession of Philadelphia, the object of his campaign, and with his communications by water open. He had consumed four months in this business since he left New York, three months since he landed near the Elk River. His prize, now that he had got it, was worth less than nothing in a military point of view, and he had been made to pay a high price for it, not merely in men, but in precious time, for while he was struggling sluggishly for Philadelphia, Burgoyne, who really meant something very serious, had gone to wreck and sunk out of sight in the northern forests. *Indeed,* Howe did not even hold his dearly bought town in peace. After the fall of the forts, Greene, aided by Lafayette, who had joined the army on its way to the Brandywine, made a sharp dash and broke up an outlying party of Hessians. *Such things* were intolerable, they interfered with personal comfort, and they emanated from the American army which Washington had now established in strong lines at Whitemarsh. *So* Howe announced that in order to have a quiet winter, he would drive Washington beyond the mountains. Howe did not often display military intelligence, but that he was profoundly right in this particular intention must be admitted.

In pursuit of this plan, therefore, he marched out of Philadelphia on December 4th, drove off some Pennsylvania militia on the 5th, considered the American position for four days, did not dare to attack, could not draw his opponent out, returned to the city, and left Washington to go into winter quarters at Valley Forge, whence he could easily strike if any move was made by the British army.

— Henry Cabot Lodge: *Story of the Revolution.*

EXERCISES

A. In the English classics that you are reading, point out as many examples as you can find of the special means of securing coherence.

B. Notice the special means for securing coherence between paragraphs in the following selections from an article, "On the Formation of Coal," by Thomas Huxley, the successive paragraphs of which begin as follows: —

1. The lumps of coal in a coal-scuttle very often have a roughly cubical form. If one of them be picked out and examined with a little care, it will be found that its six sides are not exactly alike. . . . The coal readily splits. . . .

2. Sometimes the faces along which the coal splits are not smooth, but exhibit a thin layer of dull, charred looking substance, which is known as "mineral charcoal."

3. Occasionally one of the faces of a lump of coal will present impressions, which are obviously those of the stem, or leaves, of a plant. . . .

4. When the coal burns, the chief ultimate products are carbonic acid, water, and ammoniacal products. . . .

5. These properties of coal may be made out without any very refined appliances, but the microscope reveals something more. Black and opaque as ordinary coal is, slices of it become transparent if they are cemented in Canada balsam, and rubbed down very thin, in the ordinary way of making thin sections of non-transparent bodies. . . .

6. Now let us suppose two such slices to be prepared from, . . .

48. The Transitional Paragraph. — Just as a word or a phrase may serve to denote the relation in thought between paragraphs, so may a whole paragraph be used to carry

over the thought from one group of paragraphs to another in the same theme. Such a paragraph makes a transition from one general topic, or method of treating the subject, to some other general topic or to the consideration of the subject from a different point of view. Such a transitional paragraph may summarize the thought of the preceding paragraph and announce a change of topic; or it may mark the transition to the new topic and set it forth in general terms. For examples of transitional paragraphs see:

Scott: *Ivanhoe.* Chapter XII. Paragraph beginning "Thus ended the memorable field," etc.

Irving: *Sketch Book.* "Little Britain." Paragraph beginning "Thus in this little territory," etc.

Irving: *Sketch Book.* "Royal Poet." Paragraph beginning "Such is the practical account," etc.

Franklin: *Autobiography.* "First Visit to London." Paragraph beginning "Thus I spent," etc.

Hawthorne: *The House of the Seven Gables.* Chapter XVII. Paragraph beginning "At last therefore," etc.

49. The Summarizing Paragraph. — Frequently we may emphasize our thought by concluding what we have written with a paragraph that summarizes the main points of the theme. Such a summary is in effect a restatement of the topic sentences of our paragraphs. If the theme has been coherent, these sentences stated in order will need but little changing to make a coherent paragraph. It is sometimes of advantage to close a long paragraph with a sentence that repeats the topic statement or summarizes the thought of the paragraph. For examples of summarizing paragraphs see:

Hawthorne: *The House of the Seven Gables.* End of Chapter XIV.

Scott: *The Talisman.* End of Chapter IV.

EXERCISES

A. The selection below is a paragraph summarizing an article about printing. Can you tell from reading this paragraph what each paragraph of the whole composition was about?

What I have argued for amounts to this. That the art of printing is a limited art, necessarily. That the printer, in spite of his limited sphere of action, may yet obtain variety by small changes made in harmony with the principles of his craft. That the printer should aim to produce variety and not content himself with repeating a single change. That a new change should, instead of becoming a fashion, be taken as a stepping stone for a further change, and so take the printer out of a rut. That each piece of work should be considered in and for itself, no matter what it may be. That the printer should himself initiate changes and not wait for his patrons to suggest them. And finally, that he should look upon his craft as something more than a mere job of work.

TEMPLE SCOTT: *The Limitations of the Printer's Art.*

B. Write a summary of a composition selected by the teacher.

50. Emphasis. — Emphasis is that principle of composition which requires that the relative importance of the parts be made clear. It is chiefly secured by the proper *proportioning* and *placing* of the parts. In determining the amount of space to give to the different parts of a composition, care must be taken to keep the space assigned to each proportional to its importance. The largest amount of space must be given to that which is of greatest worth. In a biography of Grant two or three chapters might appropriately be devoted to his boyhood, while in a short sketch of his life the writer would reduce this account to a single paragraph.

Emphasis may also be given by placing the part that we wish to emphasize either at the beginning or at the end. In simple narration the order in which incidents must be related is fixed by the time-order of their occurrence, but even in a story the climax gains in force if it is near the close.

In debating we give the first place and the last to the strongest arguments.

Unity and coherence are of more importance than is emphasis for the purpose of securing clearness, and usually, if a theme has unity and coherence, it possesses emphasis in sufficient measure.

51. Outline. — An outline is a brief memorandum of the *thinking* that we do before we begin to write. It will include enough to suggest the topic statement of each paragraph and some of the details or sub-topics to be contained in each.

An outline will assist in securing unity, coherence, and emphasis. Unity will be secured by including only suitable topic statements and by giving under each only those items which bear directly upon it and upon the general subject. Care must be taken to exclude all details that are either irrelevant or trivial. Even ideas that relate directly to the subject may be omitted, if all has been said that is essential to the purpose of the theme. Coherence and emphasis may be strengthened by giving careful consideration to the arrangement of the parts of the outline.

EXERCISES

A. Complete the outlines below by giving suitable details under each sub-topic. Notice the use of indention in making outlines.

1. A summer storm in the country.
   - *a*. The appearance of the country before the storm.
     (1).
     (2). etc.
   - *b*. The coming of the storm.
     (1).
     (2), etc.

c. The storm.
(1).
(2). etc.

d. The appearance of the country after the storm.
(1).
(2). etc.

How would the details in this outline be changed if you wished to describe a storm in the city?

2. Sponges.
   a. What they are.
   b. Kinds.
   c. Where found.
   d. How secured.
   e. How prepared for market.
   f. How shipped.
   g. Uses.

3. How to build a camp fire.
   a. Selecting a place.
   b. Collecting material.
   c. Arrangement of material.

4. An incident.
   a. Who, when, where, why.
   b. What happened first.
   c. What happened next.
   d. The climax of the story.
   e. Conclusion.

5. How to play basket ball.
   a. Place, players, and materials used.
   b. Object of the game.
   c. Rules of the game.

B. Make outlines for as many of the following subjects as may be assigned. Consider each outline with reference to unity, coherence, and emphasis: —

1. A storm on a lake.
2. A snowstorm.
3. Some experience of your own.
4. The manufacture of sugar, soda, flour, cider, or salt.
5. Paper.
6. Glass.
7. Pins.
8. How to keep a lawn.
9. How to make something.
10. How to write a composition.
11. How to play baseball, tennis, football.
12. My autobiography.
13. My reading.
14. The purpose of studying Latin.
15. How I use my leisure.

Theme XXXV. — *Write two or more themes of at least three paragraphs each. Use the outlines prepared for the preceding exercise.*

Consider each paragraph and then the whole theme with reference to (*a*) unity, (*b*) coherence, (*c*) emphasis.

52. Development of a Composition with Reference to Sequence in Time. — Just as a narrative paragraph may be developed by giving details in the natural time-order (see Section 31), so a whole narrative composition may be developed and made coherent by arranging the paragraph with reference to the natural time-order. The connection in time of the various paragraphs should be clearly indicated.

Notice how the time between paragraphs is shown by the following sentences or parts of sentences taken from the successive paragraphs of a magazine article entitled "Yachting at Kiel," by James B. Connolly: —

1. It was slow waiting in Travemunde. The long-enduring twilight of a summer's day at fifty-four north began to settle down . . .
2. The dusk comes on, and on the ships of war they seem to be getting nervous . . .
3. The dusk deepens . . .
4. It is getting chilly in the night air, with the rations running low, and the charterers of some of the fishing boats decide to go home . . .
5. It is eleven o'clock — dark night — and the breeze is freshening, when the first of the fleet heaves in sight . . .
6. After that they arrive rapidly . . .
7. At midnight there is still no *Meteor* . . .
8. Next morning . . .

Theme XXXVI. — *Write a narrative four or more paragraphs in length. Indicate clearly the time-order.*

Suggested subjects: —

1. My first day at school.
2. A street-car incident.
3. The diary of a dog.
4. The travels of a lost letter.
5. Observations of the schoolroom clock.
6. How I earned my first dollar.
7. The most exciting incident in my life.

a. Make an outline.

b. Consider the unity, coherence, and emphasis of each paragraph and of the whole composition.

Theme XXXVII. — *Select another subject and write a new theme. Use, if you need them, the expressions to indicate time that you heard while listening to the themes of your classmates.*

53. Development of a Composition with Reference to Position in Space. — Just as a descriptive paragraph may be developed by giving details in their natural space-order, so may a whole descriptive composition be developed and made coherent by arranging the paragraphs with reference to space-order. (See Section 32.)

In a description consisting of several paragraphs, each should contain a group of details closely related to one another in space. Each paragraph should be constructed so that it will possess unity and coherence within itself, and the paragraphs should be so arranged that the reader may pass easily from the images presented by one paragraph to those presented by the next.

It is easy to imagine a room in the description of which the following paragraphs would be appropriate:

1. General appearance.
2. The fireplace.
3. The easy-chair.
4. The table.
5. The bookcase.
6. The cozy nook.

Such an arrangement of paragraphs would give coherence. Unity would be secured by including in each paragraph only that which properly belonged to it.

There are many words and expressions that indicate the relative position of objects. Notice, in the paragraph below, the words that indicate the location of the different details in the scene. If each of these details should be developed into a paragraph, many of the italicized expressions could be used to introduce these paragraphs and would show the relative positions of the objects described.

The beauty of the sea and shore was almost indescribable: *on one side* rose Point Loma, grim, gloomy as a fortress wall; *before* me

stretched away to the horizon the ocean with its miles of breakers curling into foam; *between* the surf and the city, wrapped in its dark blue mantle, lay the sleeping bay; *eastward* the mingled yellow, red, and white of San Diego's buildings glistened in the sunlight like a bed of coleus; *beyond* the city heaved the rolling plains rich in their garb of golden brown, *from which* rose the distant mountains, tier on tier, wearing the purple veil which Nature here loves oftenest to weave for them; while *in the foreground*, like a jewel in a brilliant setting, stood the Coronado. — STODDARD: *California.*

Theme XXXVIII.— *Write a description three or more paragraphs in length.*

Suggested subjects:—

1. Some well-known building (exterior).
2. A prominent person.
3. An attractive room.
4. The interior of a church.
5. My garden.
6. Some historic place that you have visited.
7. A scene from a mountain top.

a. Make an outline.

b. Consider each paragraph with reference to unity.

c. Consider the whole composition with reference to unity.

d. Have you given each paragraph coherence by relating details in the proper space-order?

e. Have you given the whole composition coherence by placing the paragraphs in the proper order?

54. Development of a Composition by Use of Comparison or Contrast. — Just as a paragraph may be developed by the use of comparison or contrast, so a whole composition may be developed by one or more comparisons or contrasts. Nearly every idea that we have suggests one that is similar to it, or in contrast with it. Thus we are led to make comparisons or to state contrasts. When these are

brief, we have a single paragraph. (See Section 35.) If our comparisons or contrasts are extended, it may be better to make several paragraphs, and thus develop a whole theme by this method.

In outlining such a theme we have no fixed order of presentation determined by the actual occurrence in time or space. Care must be taken, therefore, to arrange the paragraphs in an order that will secure the proper sequence of thought, thus making the composition coherent.

Notice the selection below, which is the beginning of a description of Cornell University: —

> The University of Illinois and Cornell University are of the same age and the same size. Both are offspring of the Morrill Act, and their main strength has, consequently, been in engineering and agriculture. Nevertheless, they are about as unlike in general character as any two universities.
>
> The contrast begins with their looks and location. The Labrador ice sheet which planed Illinois furrowed New York, etc.
>
> ELMER E. SLOSSON: *Cornell University.* (*Independent.*)

Theme XXXIX. — *Write a theme of three or more paragraphs developed by comparison.*

Suggested subjects: —

1. Compare men with verbs (active, passive, transitive, intransitive, defective, auxiliary, copulative, etc.).
2. Show that the body resembles a machine.
3. In what way is a school like a factory?
4. How do two books that you have read differ?
5. Compare Lincoln and McKinley. Show their points of resemblance and of difference.
6. How can you tell an oak tree from an elm tree?
7. Without naming them, compare two of your friends with each other.

8. Compare the advantages and disadvantages of public high schools with those of private academies.
9. Going to the picnic, returning from the picnic.
10. Receiving the prized book long ago; finding it in the attic.
11. The defeated team before and after the game.
12. An uninviting room and one that is comfortable.

55. Development of a Composition by Use of Specific Instances. — Just as a topic statement may be developed into a paragraph by the use of specific instances, so may a whole composition be developed by the use of specific instances. (See Section 34.)

A composition of five paragraphs as outlined below would be a composition developed by the use of specific instances.

First paragraph. Topic statement. "Animals that become fixed to one position and live inactive lives degenerate." (Subject.)

Second paragraph. Topic statement. "The sea-squirts are animals that have become degenerate on account of the adoption of a sedentary life." (Specific instance.)

Third paragraph. Topic statement. "A barnacle is another example of the degenerating effects of inactivity." (Specific instance.)

Fourth paragraph. Topic statement. "There are certain insects that live sedentary or fixed lives, of which the red orange scale is an example." (Specific instance.)

Fifth paragraph. Topic statement. "Throughout the animal kingdom the loss of the need for movement is followed by the loss of the power to move." (Conclusion.)

Theme XL. — *Write a theme of three or more paragraphs illustrating or explaining some general statement by means of specific instances.*

Suggested subjects: —

1. Young persons should not drink coffee.
2. Reasons for the curfew bell.

3. Girls dress fashionably rather than sensibly.
4. There are several kinds of boys in this school.
5. Nations grow as the facilities for transportation multiply.
6. Trolley roads are of great benefit to the country.
7. Presence of mind often averts danger.

56. Development of a Composition by Stating Cause and Effect. — Just as a paragraph may be developed by stating cause and effect, so may a whole composition be developed by showing cause and effect. (See Section 36.) If several causes contribute to the same effect, each important cause may be given a separate paragraph, or several minor causes of less importance may be combined in one paragraph.

Theme XLI. — *Write a theme of three or more paragraphs, stating causes and effects.*

Suggested subjects: —

1. Why hospitals are necessary.
2. Why cigarette smoking is dangerous.
3. Why girls should take music lessons.
4. The effect of climate upon health.
5. The effect of rainfall upon the productivity and industry of a country.
6. The effect of mountains, lakes, or rivers upon exploration and travel.
7. Why your home city is located where it is.
8. Why I am never late.

57. Development of a Composition by Using a Combination of Methods. — Frequently the presentation of a thought is made more effective by a combination of the methods of development discussed in this chapter than it can be made by a single method. Time and place are often

interspersed, comparisons and contrasts flash into mind, general statements need specific illustration, or results demand immediate explanation — all in the same theme. Even the order of coherence will be in dispute, for development by cause and effect requires a different order of statement from development by time-order or by position in space. The writer must choose whether it is most important to tell first *why* or *when* or *where*. There can be no other rule than to do that which makes our meaning most clear, for we seek unity, coherence, and emphasis only for the sake of the clear presentation of our thought.

Theme XLII.— *Write a theme of several paragraphs. Use any method of development or any combination of methods.*

(Choose your own subject. After the theme is written, make a list of all the questions you should ask yourself. Correct the theme with reference to each point in your list of questions.)

Additional Themes. — *Write as many additional themes as time permits.*

Suggested subjects: —

1. Some advantages of manual training.
2. The first Christmas I remember.
3. Buying a hat.
4. Second thoughts.
5. The bravest boy I know.
6. Why I lost the train.
7. The modern method of hairdressing.
8. How I spent one rainy day.
9. Mistaken identity.
10. Pet economies.
11. How I got lost.
12. What an old looking-glass could tell.

13. My favorite book.
14. A unique advertising scheme.
15. Uses of games.
16. What the fireman thinks on his way to the fire.
17. My favorite recreation.
18. Taking my little sister to church.
19. How to develop a film.
20. The pleasures of canoeing.
21. The pleasantest hours at school.
22. Pictures in an open fire.
23. My first visit to the theater.
24. Sitting for a picture.
25. My first playmate.
26. My pet dog.
27. Dangers of excessive novel reading.
28. The queerest person I know.
29. If I had Aladdin's lamp.
30. Successful failures.

SUMMARY

1. General principles of composition.
   - *a.* Unity. (Section 41.)
   - *b.* Coherence. (Section 46.)
     - (1) By sequence. (Section 46.)
     - (2) By repetition. (Section 47, 1.)
     - (3) By use of conjunctions, etc. (Section 47, 2.)
   - *c.* Emphasis. (Section 50.)
     - (1) By proportion of parts.
     - (2) By position.
2. An outline assists in securing unity, coherence, and emphasis. (Section 51.)

3. Subjects.
   - *a.* The subject should be specific. (Section 42.)
   - *b.* The suitableness of a subject is determined by:
     - (1) The writer's knowledge of the subject.
     - (2) The writer's interest in the subject. (Section 43.)
   - *c.* A subject may need to be narrowed. (Section 44.)
   - *d.* The title should be brief and should arouse a desire to hear the theme. (Section 45.)
4. Methods of composition development: A composition may be developed:
   - *a.* With reference to sequence in time. (Section 52.)
   - *b.* With reference to position in space. (Section 53.)
   - *c.* By use of comparison and contrast. (Section 54.)
   - *d.* By use of specific instances. (Section 55.)
   - *e.* By stating cause and effect. (Section 56.)
   - *f.* By use of any suitable combination of the above methods. (Section 57.)
5. Transitional and summarizing paragraphs may occur in compositions. (Sections 48, 49.)

IV. SENTENCES

58. Importance of the Sentence. — The charm and force with which we present our ideas depend largely on our ability to use sentences correctly and effectively. Not only must our sentences be grammatically correct but they must also possess certain rhetorical qualities, which are discussed in this chapter. The grammatical relations of sentences are discussed in a later chapter.

59. Kinds of Sentences. — Sentences may be loose, periodic, or balanced.

1. A *loose sentence* is one that may be concluded in one or more places before the end and still make sense. Notice that the following sentence makes complete sense if ended at any one of the places indicated by a bracket: —

He was a man in a thousand to look at as he walked along the dusty street] in his short braid jacket], loose trousers of black cloth], and glazed boots.

2. A *periodic sentence* is one that keeps the meaning in suspense until the end and does not give complete sense if finished earlier. Notice the following periodic sentence: —

As he walked along the dusty road in his short braid jacket, loose trousers of black cloth and glazed boots, he was a man in a thousand to look at.

3. A *balanced sentence* is one that has its parts similar in form, and of about the same length and force. Notice the following balanced sentences: —

(1) Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? — SHAKESPEARE.

(2) Those who were spared at first would generally be spared to the end; those who perished at all would perish at once. — DE QUINCEY.

For the grammatical classification of sentences see Chapter XII.

60. Rhetorical Qualities of the Sentence.— Each sentence should express thought clearly and forcibly. Each sentence, therefore, should possess *unity*, *coherence*, and *emphasis*.

61. Unity. — A sentence that makes only one complete statement, and in which all minor ideas are subordinate to one main thought possesses unity. A sentence should not only have unity of thought but it must be so constructed that it will give the effect of unity. To secure this effect, attention must be directed to the proper form of expression as well as to singleness of thought.

62. Lack of Unity Caused by the Presence of More than One Main Thought. — If two or more ideas are included in a sentence, they must bear such a relation to one another that the whole sentence will give the effect of unity. Notice that in the following sentence two distinct thoughts are included in such a way that the effect is not one of unity: —

Stonewall Jackson was a general in the Confederate Army, and he is said to have been a very religious man.

By changing the form of expression we can combine the two thoughts in a sentence that will have unity, thus:

Stonewall Jackson, the Confederate General, is said to have been a very religious man.

EXERCISES

Rewrite the following sentences so as to secure unity: —

1. In Florida oranges grow luxuriantly, and people of fashion flock there for their winter outings.

2. Boston is only one seventh the size of New York, and it has a very fine park system.

3. Jerusalem is the holy city of the Jews, and it has had many memorable sieges.

4. Some of Tennyson's greatest works are "The Idylls of the King" and "In Memoriam," and he died in the year 1892.

5. Will Wimble was the son of a baronet, and he could make good whip lashes.

6. Goldsmith was a friend of Dr. Johnson, and he was very often in debt.

63. Lack of Unity Caused by the Addition of too Many Dependent Clauses. — Notice in the following sentence how the dependent clauses that are tacked on obscure the meaning: —

The boy was startled when he awoke, for he heard the plan of his captors, who were preparing to seize the boat, which had been left by his friends who had so mysteriously deserted him at a time when he needed them most.

A sentence that contains too many dependent clauses may usually be given unity by dividing it into two or more shorter sentences. A word or a phrase may often be substituted for a clause. The sentence above can be made into two sentences that have unity, thus:

The boy was startled when he awoke, for he heard the plan of his captors. They were preparing to seize the boat left by his friends, who had deserted him in the hour of greatest need.

EXERCISES

Rewrite the following sentences so as to secure unity: —

1. Rip Van Winkle lived in a little village on the Hudson, many years ago, in a weather-beaten house, while the country still belonged to Great Britain.

2. King Arthur moved his army by night, and forced Sir Mo-

dred's army to retreat until they reached the ocean, where, finding they could retreat no farther, they suddenly turned and met Arthur in a fierce battle.

3. Goldsmith was sensitive from a painful idea of his own personal defects, which had been stamped on his mind from boyhood, and every laugh and sneer had stung more deeply than his friends thought.

4. The king of the island decided to send Perseus on a dangerous expedition, for the king was not good and kind, like his brother, the fisherman, but exceedingly wicked.

5. Evangeline found her beloved Gabriel dying in a hospital, in a distant country, after she had wandered a lifetime in search of him and had become old and gray.

64. Lack of Unity Caused by the Presence of Incongruous Ideas. — The putting of incongruous ideas in the same sentence destroys the effect of unity. Notice the sentence:

With his hair combed and his shoes blacked, he gave the impression of being a very strong man.

In this sentence the ideas are incongruous. Combing one's hair and blacking one's shoes might give an impression of neatness, but not of strength.

EXERCISES

Why do the following sentences lack unity? Can they be rewritten so as to secure unity?

1. A great part of our camphor comes from China, where the inhabitants eat with chopsticks.

2. The Italians have as a natural inheritance a love of the beautiful, but many who cross the ocean are very seasick.

3. The modern ocean liner is really a great floating hotel, though it has two smokestacks.

4. Arrayed in her best earrings, large brooch, and heavy bracelets, my aunt entered the room in her usual timid manner.

5. Although a lover of all out-of-door sports, Mr. Gray has a very good appetite.

65. Lack of Unity Caused by a Needless Change of Construction. — A change from one subject to another and from one voice to the other is likely to confuse the reader. It is desirable that the same subject and the same voice be retained throughout the sentence, if possible. The two sentences below relate the same facts. The second is clearer than the first because it has the same subject throughout and the verbs are in the same voice.

Silas was kindly received by the men in the tavern; and when they had listened to his story and his answers to their questions had been noted, they began to think of catching the thief.

The men in the tavern received Silas kindly; and when they had listened to his story and had noted his answers to their questions, they began to think of catching the thief.

EXERCISES

Rewrite the following sentences so as to secure unity: —

1. The English were ignorant of the Norman customs, and no language was spoken by them but Saxon.
2. He accepted the invitation and a pleasant reception was given him.
3. It would be a favor if you would send me the check, or the money may be left at my office.
4. Meanwhile I met some friends at the door, and after consulting a guide, we were shown over the building.
5. At the sound of the alarm I rushed to the window, and a fire engine was dashing by.

66. Lack of Unity Caused by Making Sentences too Short. — A succession of short sentences may be correct both in thought and in form, but they will frequently fail to produce the effect of unity. Notice the following: —

I went to the park yesterday. It was a pleasant day. I saw the animals. I had a good time.

Each of these sentences, when considered in its relation to the others and to the development of the thought, is altogether too incomplete and unimportant to stand alone. Unity of effect will be gained by combining the sentence into longer ones, thus:

As yesterday was a pleasant day, I went to the park, where I had a good time looking at the animals.

EXERCISES

Combine the following groups of sentences so as to secure unity: —

1. We arrived in Venice at sunset. We soon stepped into a gondola. The gondolier took us to a hotel on the Grand Canal. We decided to stay there.

2. Snow in the city is a nuisance. Soon it is nothing but black mud. It causes the city great expense. Unlike rain it will not take care of itself.

3. The Gulf Stream is a wonderful ocean current. It is of great benefit to the British Isles. Without it the climate of England would be as cold as that of Labrador.

4. A high-school education is a necessity in these days. Business men fully appreciate its value. Educated labor commands higher wages than uneducated.

5. Rome is a very beautiful city. It is situated on the Tiber River. This river is yellow in color with the mud it washes down from the hills.

67. Coherence. — A coherent sentence is one in which all the elements cling together and the relation of every part of the sentence to every other part is easily understood. The thought in a coherent sentence moves forward naturally and without interruption.

68. Lack of Coherence Caused by the Careless Placing of Modifiers. — Obscurity of thought may arise from a faulty arrangement of words. Care must be taken to place words

and phrases in such positions in the sentence that there can be no doubt as to what they modify. In each of the following sentences notice the change in thought that would be caused by moving the italicized portion to the place indicated by the caret.

Soon our places ∧ will have been taken by others *in the school.*
I *only* play tennis ∧ during the summer.

In some cases the incoherence may be corrected by rearranging the sentence. Notice that the first sentence below is not coherent. Observe the improvement in the second sentence.

The victorious general was returning to his native city after many hard-fought battles with his staff officers.

After many hard-fought battles, the victorious general, with his staff officers, was returning to his native city.

The expressions *both — and, not only — but also, either — or, neither — nor, whether — or, as — as, so — as,* and *though — yet* are called correlatives or correspondents. They are used to indicate a relation between two ideas, and care must be taken to place one of them immediately before each of the words or expressions that they connect Why is the position of *not only* correct in each of the following sentences ?

The owner of the house *not only* asked him to stay all night but also requested him to remain for a fortnight.

The owner of the house asked him *not only* to stay all night but also to remain a fortnight.

Why should the italicized word in each of the following be moved to the position indicated by the caret ?

I can *neither* trust ∧ him nor his brother.
∧ I must *either* find him or you must find him.
Either I must ∧ find him or leave for home without him.

EXERCISES

Rewrite the following sentences so as to secure coherence: —

1. As a boy it is related of Addison that he was unusually serious.
2. While riding into town the other day I read my latest novel on an electric car.
3. A salesman not only must be courteous but also patient.
4. One of the most interesting monuments in Westminster Abbey is the recumbent statue of Henry V., who died in 1422, now headless.
5. All is not gold that glitters.
6. A band of Indians had journeyed for a long time without resting, and their horses being very tired, decided to camp for awhile near the town where I was staying on the shore of a large lake in the woods.
7. I can only walk in cool weather.
8. Themes should be only written on one side of the paper.
9. Fishermen can only catch sword-fish during certain months.

69. Lack of Coherence Caused by the Careless Use of Pronouns. — Extreme care must be taken that the antecedent of each pronoun be clearly understood. If the proper grammatical forms are not used, the sentence will be incoherent and incorrect. Notice the following incoherent sentences: —

Antecedent implied. Next there came a schoolmaster who had served in *it* over forty years.

Antecedent ambiguous. Upon a rainy morning I met my former enemy upon the street *which* was most uncomfortable.

Care should be taken especially with *it*, to avoid a confusion in the use of pronouns. Notice the following sentences: —

I soon learned that *it* was only necessary to ask for a glass of milk in order to get *it*, for *it* appears that *it* is a custom of the country to give *it* to all passers-by who ask for *it*, and wholly without charge.

He sought vainly for *him* and tried to plan what *he* should say to *his* father if *he* returned to *his* cottage before *he* found *him*.

EXERCISES

Rewrite the following sentences so as to secure coherence: —

1. It looked cloudy this morning, which led me to take my umbrella.
2. In making baskets, do not think that it can be done quickly, for it is very slow and it takes much patience.
3. At last I decided that while I rowed she should bale out the water from it.
4. The first thing to be done in harnessing a horse is to put on the collar, which is effected by turning him around in his stall and slipping it over his head.
5. The Ancient Mariner holds him with his skinny hand, but the wedding guest is unaffected by this. Then, fixing his eye upon him, he makes him listen to his tale.
6. Pestilence is liable to result from drinking water in time of flood in a city unless it is boiled.

70. Lack of Coherence Caused by the Careless Use of Participles. — Every participle (except those used with auxiliaries to form verb phrases) modifies some noun or pronoun. Each sentence should be so written as to show clearly which noun or pronoun each participle modifies. A participle incorrectly used without a noun or a pronoun is called a *floating participle*. When a participial phrase begins a sentence the participle should modify the subject of the sentence. Each of the following sentences is incorrect because the participle placed at the beginning does not modify the subject:

Standing on Brooklyn Bridge many ferryboats can be seen
After carefully preparing my lessons a friend came in.

These sentences may be made correct thus:

Standing on Brooklyn Bridge one can see many ferryboats.
After I had carefully prepared my lessons, a friend came in.

EXERCISES

Rewrite the following sentences so as to secure coherence:—

1. Groaning with pain they laid the wounded child on a stretcher.
2. Having spent several months in prison Queen Elizabeth relented and freed Sir Walter Raleigh.
3. Meeting with no obstruction to detain us, the vanguard arrived at noon.
4. Walking along the street a fire engine passed me.

71. Lack of Coherence Caused by the Careless Use of Connectives. — The relation in thought between two clauses is expressed by the use of connectives. If the two clauses represent ideas of equal importance they should be joined by coördinate connectives; but if one idea is subordinate to the other, a conjunction should be used which shows that subordination. If a pupil wished to say that he went to school yesterday in spite of the fact that it rained, he might say, "Although it rained yesterday, I went to school." If, however, he should say, "It rained yesterday *and* I went to school," he would fail to express the proper relation.

You should make a careful study of conjunctions to enable you to use them in their proper meanings.

72. Lack of Coherence Caused by a Needless Change of Construction.— It is usually better to express a pair of ideas in the same form. If the first term is an adjective, the second term should also be an adjective. This rule is not followed in the sentence below.

The stranger seemed *courteous* in conduct and *to have a solicitude* for my welfare.

The sentence may be better written thus:

The stranger seemed *courteous* in conduct and *solicitous* for my welfare.

EXERCISES

Rewrite the following sentences so as to secure coherence:—

1. I like "Evangeline" because of its melody, and it has an interesting story and is very pathetic.

2. In spite of Shylock's miserliness, and although he was very harsh to his daughter, and even though he showed a great spirit of revenge, we cannot help sympathizing with him at the end.

3. Writing compositions serves to make one observe carefully, and helps in making him think clearly, aiding fluent expression.

4. The doctor moved the patient quickly, in a skillful manner, and with great gentleness.

5. It is desirable to learn to swim, for it is a healthful exercise, it gives pleasure, and you are enabled to save your own life and perhaps another's.

73. Emphasis. — A sentence that has unity and coherence may lack force and vividness. In order to increase the effectiveness of our language we must avoid whatever weakens the force of our sentences.

74. Emphasis Secured by Placing Important Words in Conspicuous Positions. — The conspicuous positions in a sentence are the beginning and the end. Emphasis may be improved, therefore, by avoiding weak beginnings and weak endings. Notice that the second sentence below is more forceful than the first:—

A fire in the city is an exciting event to the average boy.
To the average boy, a fire in the city is an exciting event.

Any part of a sentence may be made emphatic by placing it out of its usual order.

1. Yelled on the view the opening pack. — Scott.
2. Sweet are the uses of adversity. — Shakespeare.
3. Everywhere the unworthy boon was rejected with scorn. — Webster.

75. Emphasis Secured by the Use of Climax. — The strongest of a series of ideas should come last. Notice the following sentence: —

Dazed, broken-hearted, and hungry, the poor mother resumed her daily tasks.

A better order would be:

Hungry, dazed, and broken-hearted, the poor mother resumed her daily tasks.

EXERCISES

Rewrite the following sentences so as to secure proper climaxes: —

1. The Templar in "Ivanhoe" was cruel, stern, hot-tempered, and insolent.

2. A high-school education enables pupils to render better service to the world, to earn a better living, and to make a better appearance in society.

3. Gaudy bill-board advertisements greatly mar the scenery in rural districts; they convey false and immoral ideas; and they are very inartistic.

4. Slang is objectionable because it is used by the lowest classes, it is inelegant, and limits one's vocabulary.

76. Emphasis Secured by the Use of the Balanced Sentence. — Notice that the second sentence below is more forceful than the first: —

His life was spent in repenting of past misdeeds; in doing what was wrong, while he taught principles of righteousness.

His life was spent in sinning and repenting; in teaching what was right and doing what was wrong.

EXERCISES

Rewrite the following sentences so as to secure a balanced structure: —

1. Rowena was a typical Saxon beauty, tall, fair, with a haughty manner; but Rebecca was of the Eastern type, rich and dark, bearing herself with an air of "proud humility."

2. The speech of Brutus was given with the purpose of explaining reasons to the mob, while Antony appealed to their feelings; Antony was insincere and used flowery language, but Brutus was simple and honest; Brutus's speech is written in prose, in balanced sentences, and Antony's is in poetry.

3. Contrast Lincoln as a boy in his log cabin, writing his lesson on a board by candle light, with Lincoln in the White House, when a man, as he signs the Emancipation Proclamation, when President of the United States.

4. Can it be possible that this maiden bound to the stake, an outcast, despised, and regarded as a witch, is the same Joan of Arc who a short time before was looked upon as the savior of France, the idol of the nation, revered by all, who on her white charger led the French troops to victory?

77. Emphasis Secured by the Use of the Periodic Sentence. — In the periodic sentence the thought is incomplete until the end is reached. The periodic sentence is in effect a climax, and if not too long, gives emphasis.

Notice that the second sentence below is more forceful than the first: —

There should be strict laws regarding the preservation of forests, as forests add greatly to the beauty of natural scenery, enrich the soil, prevent floods, and in many other ways are useful to man.

As forests are useful to man in so many ways, — in adding beauty to natural scenery, in enriching the soil, and in preventing floods, — there should be strict laws for their preservation.

EXERCISES

Rewrite the following sentences in periodic form: —

1. Benjamin Franklin made a very humble first entrance into Philadelphia, dirty from his long journey, in working clothes, his pockets stuffed out with shirts and stockings, and with a loaf of bread under his arm.

2. Sir Roger's peculiarities did not seem strange to his tenants, even when he rebuked them, because he was always generous to them, genial, and anxious for their welfare.

3. Will Wimble was the youngest son of a baronet; so it was not thought proper for him to enter a trade, although he was very skillful with his hands.

4. The little village of Tarrytown was situated in a quiet valley on the eastern shore of the Hudson, where the river widened, and where the sailors shortened sail and implored the aid of St. Nicholas.

78. Emphasis Secured by the Form of a Sentence. — Frequently force is given by using an interrogative, an imperative, or an exclamatory sentence.

Notice the sentences below: —

(1) We are all willing to defend our country.
(2) Who would not defend his country?

(1) You should be careful in your written work.
(2) Be careful in your written work.

(1) I would give my kingdom for a horse.
(2) A horse ! a horse ! my kingdom for a horse!

EXERCISES

Rewrite each of the following sentences in the interrogative, imperative, or exclamatory form: —

1. Nothing better or more honorable than old age is to be found.
2. Life is not so dear, or peace so sweet, as to be purchased at the price of chains and slavery.
3. I wish I had wings like a dove.
4. You had rather Cæsar were living and die all slaves than that Cæsar were dead and live all freemen.
5. God said there should be light and there was light.
6. A little fire kindleth a great matter.
7. The physician should heal himself.
8. There is no one here so base that would be a bondman. There is no one here so rude that would not be a Roman. There is no one here so vile that would not love his country.
9. Your bread should be cast upon the waters.
10. The mighty are fallen.

79. Emphasis Secured by the Omission of Connectives. — Short sentences closely connected in thought may be written without connectives.

You taunt him with treason; there is no reply. You accuse him of murder; there is no denial. You demand explanation; he is silent.

I was born an American; I live an American; I shall die an American.
— WEBSTER.

80. Emphasis Secured by the Use of Variety. — Our sentences should have variety; otherwise our writing will be monotonous. A series of sentences should not begin with the same word or expression. Variety of sentence length should also be secured. The sentences in a paragraph should be neither all long nor all short. Neither should they be all simple nor all compound nor all complex. The use of only loose sentences or only periodic sentences would become tiresome to the reader. Interrogative, imperative, and exclamatory sentences give emphasis, but they must not be used too often. No one of the means of securing emphasis should be used so frequently as to interfere with variety.

EXERCISES

A. Examine the beginning of each sentence in a selection from Hawthorne.

B. Examine the beginning of each sentence in one of your own themes.

81. Emphasis Secured by the Repetition of Words or Phrases. — Emphasis may be gained by repeating a word or a phrase.

The robber conquerors of the past, from their fiery sepulchers, demand it; the precious blood of millions unjustly shed in war, crying

from the ground, demands it; the voices of all good men demand it; the conscience even of the soldier whispers, "Peace."

— Charles Sumner.

82. Emphasis Secured by Avoiding Superfluous Words. For the expression of strong emotion or the description of action resulting from excitement, simple short sentences are most effective. The addition of the words in parentheses in the following sentence weakens the force of the sentence:

I rushed (hurriedly) into the burning shop and (hastily) snatched my few possessions.

Care should be taken to avoid wordiness. Notice that the omission of the words in parentheses improves the following sentences:—

1. Silently (and noiselessly) she crept down the stairs.
2. The boy wore a pair of heavy boots (on his feet.)
3. Mr. Barnes has built another (new) addition to his house.
4. I often wonder (from) whence the old man comes.

Frequently verbosity cannot be cured by the simple process of omitting words, but only by the complete rewording of the sentence in a more concise form.

83. Emphasis Secured by the Use of an Epigram. — An epigram is a bright or witty thought tersely expressed. Notice the following:—

1. If you do not think of a good ending, omit it.
2. He had nothing to say in several languages.

Note. The effect of the choice of simple and specific words will be discussed in a later chapter.

SUMMARY

1. Sentences may be:
   - *a.* Loose. (Section 59, 1.)
   - *b.* Periodic. (Section 59, 2.)
   - *c.* Balanced. (Section 59, 3.)

2. A sentence should have:
   - *a.* Unity. (Section 61.)
   - *b.* Coherence. (Section 67.)
   - *c.* Emphasis. (Section 73.)

3. Lack of unity is caused:
   - *a.* By the presence of more than one main thought. (Section 62.)
   - *b.* By the addition of too many dependent clauses. (Section 63.)
   - *c.* By the presence of incongruous ideas. (Section 64.)
   - *d.* By a needless change of construction. (Section 65.)
   - *e.* By making sentences too short. (Section 66.)

4. Lack of coherence is caused:
   - *a.* By the careless placing of modifiers. (Section 68.)
   - *b.* By the careless use of pronouns. (Section 69.)
   - *c.* By the careless use of participles. (Section 70.)
   - *d.* By the careless use of connectives. (Section 71.)
   - *e.* By a needless change of construction. (Section 72.)

5. Emphasis is secured:
   - *a.* By placing important words in conspicuous positions. (Section 74.)
   - *b.* By the use of climax. (Section 75.)
   - *c.* By the use of the balanced sentence. (Section 76.)
   - *d.* By the use of the periodic sentence. (Section 77.)
   - *e.* By the use of the interrogative, imperative, or exclamatory sentence. (Section 78.)

f. By the omission of connectives. (Section 79.)
g. By the use of variety. (Section 80.)
h. By the repetition of words and phrases. (Section 81.)
i. By avoiding superfluous words. (Section 82.)
j. By the use of an epigram. (Section 83.)

V. CORRECTNESS

84. Importance of Form. — We write and speak for the purpose of conveying thought to others. In order to make ourselves understood, we must express ourselves in the language familiar to our hearers. The important part of a composition is the thought; but the thought can be most effectively expressed only when the language used is correct in form.

85. Capitals. — The use of capitals will serve to illustrate the value of conventional forms. As we are accustomed to seeing sentences and proper names commence with capital letters, we should be puzzled for a moment if we found them written otherwise. If we wish to be easily understood, we must use capitals as they are customarily used.

86. Rules of Capitalization. — Use capitals for:

I. The first word of every sentence.

II. The first word of every line of poetry.

III. Proper names, words considered as proper names, and adjectives derived from proper names.

Mr. James Brown, Europe, Chicago.
Bostonian, German, French.

Note a. Such expressions as *Ohio river, Lincoln school, Jackson county, Twenty-third street* once had both names capitalized. The present tendency is to capitalize them as written above. The common noun is not capitalized when used after two or more proper nouns, nor when used with the definite article before a proper noun.

The *Merrimac* and the *Connecticut rivers,*
The *city* of Chicago, The *river Nile.*

Note b. Some adjectives, though derived from proper nouns, are no longer capitalized: *voltaic, damask, india-rubber.*

Note c. Many terms are considered as proper nouns:

1. Names of political parties, religious sects, etc.
   Democrats, Whigs, Methodists.

2. Names of great historical importance.
   The Revolution, The Renaissance.

3. Names of important documents.
   The Declaration of Independence, Lincoln's Gettysburg Speech, Washington's Farewell Address.

4. Names of days of the week, months of the year, and holidays; but not of seasons.
   Monday, January, Fourth of July, summer.

5. The words *North, East, West, South, Northwest,* etc., when used to name a section of the country, but not when used merely to indicate a point of the compass or a direction.
   The animosities once existing between the *North* and the *South* are rapidly disappearing.
   The man had just arrived from the *East.*
   The storm came from the *east.*
   Michigan is *north* of Ohio.

6. Words denoting family relationship, when used with a proper noun, or without a possessive pronoun; but not when used with a possessive pronoun.
   We were all pleased to see *Aunt Mary.*
   He received a letter from his *uncle Henry.*
   We sent *Mother* a present.
   He sent his *mother* a present.

7. Titles of honor or office when used with names, but not when used without names.
   He introduced *General Grant.* The *general* then spoke
   When used instead of a name a title may be capitalized.
   The *Pope* received the visitors.
   Two capitals are used in double titles.
   Attorney-General Garland, Vice-President Sherman.
   Notice, however, *ex-President Roosevelt.*

8. The words *Your Honor, Your Excellency, Sir,* etc., when used in the address of letters, but not when used in sentences.

I appeal to you, *sir,* to do me justice.

9. The term *President* when referring to the President of the United States; the term *Speaker* when referring to the speaker of the lower house of Congress or of a state legislature; the actual titles of governing bodies and courts.

General Assembly, Supreme Court, City Council.

IV. The words *Bible, Scriptures,* and all names of books of the Bible; all names applied to Deity; and all personal pronouns referring to Deity.

New Testament, Holy Ghost.

V. The pronoun *I* and the interjection *O;* but not *oh* unless it begins a sentence.

VI. Abbreviations of titles, degrees, etc.

John Adams, Ph.D., LL.D.

VII. The first word of every direct quotation, except brief phrases and subordinate parts of sentences.

He said, "*What* we most need now is skillful diplomacy."

There is no doubt that we do need "*skillful* diplomacy," but we also need ships of war.

VIII. The first word of a formal statement, resolution, question, or salutation.

Resolved: *That* college athletics should be controlled by the faculty.

The question is: *Shall* college athletics be controlled by the faculty?

IX. The first word of every phrase or clause separately paragraphed in a tabulation. See the summary at the end of Chapter III as an example.

X. The words *article, section, paragraph,* and *chapter,* when used with a number.

Section 42, *Paragraph* 6, *Article* 11, *Chapter VII.*

XI. The first word and every important word in the title of a book, play, etc. Conjunctions, articles, and prepositions are not capitalized.

The Value of Correctness in Speech.
The Function of Railways and Waterways in the Development of the Country.

(See also the paragraph headings in this book.)

Note a. When used with the book or article to which it belongs a title is capitalized as above. In lists of titles, or when the title is merely quoted, there is a tendency to capitalize only the first word and the proper names. A title that is quoted is either set off by quotation marks or italicized.

87. Punctuation. — The meaning of a sentence depends largely on the grouping of words that are related in sense to each other. When we are reading aloud, we make the sense clear by bringing out to the hearer this grouping. This is accomplished by the use of pauses and by emphasis and inflection. In writing we must do for the eye what inflection and pauses do for the ear. We therefore use punctuation marks to indicate inflection and emphasis, and especially to show word grouping. Punctuation marks are important because their purpose is to assist in making the sense clear. There are many special rules more or less familiar to you, but they may all be included under the one general statement: Use such marks and only such marks as will assist the reader in getting the sense.

What marks we shall use and how we shall use them will be determined by custom. In order to benefit a reader, marks must be used in ways with which he is familiar. Punctuation changes from time to time. The present tendency is to omit all marks not absolutely necessary to the clear understanding of the sentence.

There are some very definite rules; but there are others that cannot be made so definite, and the application of them requires care and judgment on the part of the writer. Improvement will come only by practice. Sentences should not be written for the purpose of illustrating punctuation. The meaning of what you are writing ought to be clear to you, and the punctuation marks should be put in *as you write*, not inserted afterward.

88. Rules for the Use of the Comma. — 1. The comma is used to separate words or phrases having the same construction, used in a series.

Judges, senators, and representatives were imprisoned.

The country is a good place to be born in, a good place to die in, a good place to live in at least part of the year.

If any conjunctions are used to connect the last two members, the comma is generally used in connection with the conjunction.

The cabbage palmetto affords shade, kindling, bed, and food.

2. Words or expressions in apposition should be separated by a comma.

The native Indian dress is an evolution, a survival from long years of wild life.

3. Commas are used to separate words in direct address from the rest of the sentence.

Bow down, dear Land, for thou hast found release.

O Sohrab, an unquiet heart is thine!

4. Introductory and parenthetical words or expressions are set off by commas.

However, the current is narrow and very shallow here.

This, in a general way, describes the scope of the small parks or playgrounds.

If the parenthetical expression is long and not very closely related to the rest of the sentence, dashes or marks of parenthesis are frequently used. Some writers use them even when the connection is somewhat close.

5. The comma is frequently used to separate the parts of a long compound predicate.

Pine torches have no glass to break, and are within the reach of any man who can wield an ax.

6. A comma is often used to separate a subject with several modifiers, or with a long modifier, from the predicate verb.

One of the mistakes often made in beginning the study of birds with small children, is in placing stress upon learning by sight and name as many species of birds as possible.

7. Participial and adjective phrases and adverbial phrases out of their natural order should be separated from the rest of the sentence by commas.

With all his faults, he is an admirable man.

Clad in his armor, the knight was the most conspicuous figure of all.

To the mind of the writer, this explanation has much to commend it.

8. When negative expressions are used in order to show a contrast, they are set off by commas.

They believed in men, not in mere workers in the great human workshop.

9. Commas are used in complex sentences to separate the dependent clause from the rest of the sentence.

The great majority of people would be better off, if they had more money and spent it.

While the flour is being made, samples are sent every hour to the testing department.

If the connection is close, the comma is usually omitted, especially when the dependent clause comes last.

I shall be there when the train arrives.

10. When a relative clause furnishes an additional thought, it should be separated from the rest of the sentence by a comma.

Hiram Watts, who has been living in New York for six years, has just returned to England.

If the relative clause is restrictive, that is, if it restricts or limits the meaning of the antecedent, the comma is unnecessary.

This is the best article that he ever wrote.

11. Commas are used to separate the members of a compound sentence when they are short or closely connected.

Ireland is rich in minerals, yet there is but little mining done there.

Breathe it, exult in it,
All the day long,
Glide in it, leap in it,
Thrill it with song.

12. Short quotations should be separated from the rest of the sentence by a comma.

"There must be a beaver dam here," he called.

13. The omissions of important words in a sentence should be indicated by commas.

Kindness secures coöperation; harshness, opposition.

89. Rules for the Use of the Semicolon. — 1. When the members of a compound sentence are long or are not closely connected, semicolons should be used to separate them.

Webster could address a bench of judges; Everett could charm a college; Choate could delude a jury; Clay could magnetize a senate; and Tom Corwin could hold the mob in his right hand; but no one of these men could do more than this one thing. — WENDELL PHILLIPS.

We might as well decide the question now; for we shall surely be obliged to soon.

2. When the members of a compound sentence themselves contain commas, they should be separated from one another by semicolons.

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him.
— SHAKESPEARE.

3. The semicolon should be used to precede *as*, *namely*, *i.e.*, *e.g.*, *viz.*

Some adjectives are compared irregularly; as, *good*, *bad*, and *little*.

4. When a series of distinct statements all have a common dependence on what precedes or follows them, they may be separated from each other by semicolons.

When subject to the influence of cold we eat more; we choose more heat-producing foods, as fatty foodstuffs; we take more vigorous exercise; we put on more clothing, especially of the non-conducting kinds.

90. Rules for the Use of the Colon. — 1. The colon is used before long or formal quotations, before enumerations, and before the conclusion of a previous statement.

Old Sir Thomas Browne shrewdly observes: "Every man is not only himself. There have been many Diogeneses and many Timons though but few of the name. Men are lived over again. The world is now as it was in ages past. There were none then, but there has been one since, that parallels him, and is, as it were, revived self."
— GEORGE DANA BOARDMAN.

Adjectives are divided into two general classes: descriptive and definitive adjectives.

The following members sent in their resignations: Mrs. William M. Murphy, Mrs. Ralph E. Wiltsie, and Mrs. John C. Clark.

2. The colon is used to separate the different members of a compound sentence, when they themselves are divided by semicolons.

It is too warm to-day; the sunshine is too bright; the shade, too pleasant: we will wait until to-morrow, or we will have some one else do it when the busy time is over.

91. Rules for the Use of the Period. — 1. The period is used at the close of imperative and declarative sentences.

2. All abbreviations should be followed by a period.

92. Rule for the Use of the Interrogation Mark. — The interrogation mark should be used after all direct questions.

93. Rule for the Use of the Exclamation Mark. — Interjections and exclamatory words and expressions should be followed by the exclamation mark. Sometimes the exclamatory word is only a part of the whole exclamation. In this case, the exclamatory word should be followed by a comma, and the entire exclamation by an exclamation mark.

See, how the lightning flashes!

94. Rules for the Use of the Dash. — 1. The dash is used to show sudden changes in thought or breaks in speech.

I can speak of this better when temptation comes my way — if it ever does.

2. The dash is often used in the place of commas or marks of parenthesis to set off parenthetical expressions.

In the mountains of New York State this most valuable tree — the spruce — abounds.

3. The dash is often used before or after an informal enumeration to denote a summary completing the thought of the sentence.

I saw unpruned fruit trees, broken fences, and farm implements rusting in the rain — all evidences of wasted time.

4. The dash is sometimes used with the colon before long quotations, before an enumeration of things, or before a formally introduced statement.

95. Rules for the Use of Quotation Marks. — 1. Quotation marks are used to inclose direct quotations.

"In all the great affairs of life one must run some risk," she remarked.

2. A quotation within a quotation is usually indicated by single quotation marks.

"Can you tell me where I can find 'Rienzi's Address'?" asked a young lady of a clerk in Brooklyn.

3. When a quotation is interrupted by parenthetical expressions, the different parts of the quotation should be inclosed in quotation marks.

"Bring forth," cried the monarch, "the vessels of gold."

4. When the quotation consists of several paragraphs, the quotation marks are placed at the beginning of each paragraph and at the close of the last one.

96. Rule for the Use of the Apostrophe. — The apostrophe is used to denote the possessive case, to indicate the omission of letters, and to form the plural of signs, figures, and letters.

In the teacher's copy book you will find several fancy A's and 3's which can't be distinguished from engravings.

97. Pronunciation. — It is a matter of importance to every one that he pronounce his English correctly. We should try to enunciate clearly and distinctly and should never speak in such haste as to fail to pronounce the whole of each word. To say, "Whä chew doin?" when we mean, "What are you doing?" is a sign of lack of training.

98. Use of the Dictionary. — In order to find out about words, you will need to use a dictionary. With the assistance of your teacher, determine in what way the dictionary that you use shows the following: preferred spelling when more than one way of spelling is allowed; pronunciation (diacritical marks used and their meanings); accentuation; syllabification; derivation; meaning (how shall you select the one you need?); synonyms; antonyms; correct usage;

parts of speech; the principal parts of verbs. What abbreviations are used and what does each mean? What other kinds of information does your dictionary contain?

EXERCISES

Determine the correct pronunciation of ten of the following words each day until all have been studied: —

1. advantage
2. chimera
3. family
4. integral
5. admirable
6. salmon
7. hearth
8. introduce
9. heinous
10. lightning
11. inquiry
12. pronunciation
13. homeopathy
14. squalor
15. precedence
16. column
17. stupendous
18. sword
19. playing
20. object
21. perhaps
22. ivory
23. often
24. reservoir
25. elm
26. reptile
27. bronchitis
28. glycerine
29. finance
30. was
31. immediately
32. peremptory
33. placard
34. impious
35. irreparable
36. jugular
37. different
38. genuine
39. depot
40. diphtheria
41. interstice
42. sagacious
43. half
44. due
45. salve
46. adult
47. morphine
48. allopathy
49. alias
50. soften
51. several
52. literature
53. invective
54. inventory
55. patron
56. national
57. alternately
58. acclimated
59. demonstrate
60. gape
61. nape
62. windpipe
63. chestnut
64. going
65. hoist
66. draining
67. bouquet
68. gooseberry
69. education
70. cement
71. telegrapher
72. incomparable
73. bicycle
74. executive
75. simultaneous
76. forehead
77. flaccid
78. preferable
79. biography
80. deficit
81. casualty
82. why
83. epistle
84. Missouri
85. hasten
86. vagary
87. avenue
88. deaf
89. misconstrue
90. conduct
91. romance
92. drama
93. laboratory

94. considerable
95. pumpkin
96. hundred
97. tiny
98. direct
99. pretty
100. allies
101. almond
102. government
103. envelope
104. saucy
105. donkey
106. mischievous
107. acoustics
108. irrevocable
109. patriotism
110. duty
111. vicar
112. February
113. memory
114. tremendous
115. quoit
116. data
117. despicable
118. brethren
119. you
120. what

99. Spelling. — Correct spelling is of very great practical value. We are so often judged by our spelling that none of us can afford to be poor spellers. In order to learn to spell correctly, definite study must be given to each word. It is well to consider carefully the spelling of each word when you meet it the *first* time. The following rules for spelling may be found helpful: —

100. Rules for Spelling. — 1. Words of one syllable, and words accented on the last syllable, ending in a single consonant preceded by a single vowel, generally *double the final consonant* before a suffix beginning with a vowel; as, *bag, baggage; begin, beginning; defer, deferred; excel, excellent.*

Exceptions: *Preference* and other derivatives of words ending in *fer*, with suffixes other than *ed* and *ing;* notice also *gas, gases, gaseous.* Final *h* and *x* are not doubled.

2. When the accent is not on the last syllable, or when the final consonant is preceded by two vowels, the final consonant is generally *not doubled;* as, *benefit, benefited; similar, similarity; parallel, paralleled; bear, bearing.*

Exceptions: *cancel, cancellation; tranquil, tranquillity; crystal, crystallize; metal, metallic; humbug, humbugged; wool, woolly.*

3. Words ending in silent *e* generally *retain the e* when the suffix begins with a consonant; as, *dole, doleful; like, likely; vague, vagueness; rue, rueful.*

Exceptions: When the *e* is immediately preceded by any vowel (except *e*) it is often dropped from the derivative; as, *due, duly, duty; true, truly; argue, argument.* Notice also the following exceptions: *whole, wholly; nurse, nursling; wise, wisdom; abridge, abridgment; acknowledge, acknowledgment; lodge, lodgment; judge, judgment.*

4. Words ending in silent *e* generally *drop the e* before a suffix beginning with a vowel; as, *grieve, grievance; plume, plumage; move, movable; adore, adoring.*

Exceptions: *hoe, hoeing, hoed; shoe, shoeing; toe, toeing; see, seeing,* etc.; *dye, dyeing; singe, singeing; tinge, tingeing,* etc.; *peace, peaceable; notice, noticeable; courage, courageous* (and other words ending in *ce* or *ge* when followed by *a* or *o*); *mile, mileage; acre, acreage.* See also Rule 5 for words ending in *ie.*

5. Words ending in *ie* change *ie* to *y* before a suffix beginning with *i;* as, *die, dying; lie, lying; vie, vying.*

6. Words ending in *y* preceded by a consonant generally *change y* to *i* before a suffix beginning with any other letter than *i;* as, *notify, notification; pity, pitiful; beauty, beautiful; duty, dutiful.*

Exceptions: In a few words *y* is changed to *e* before *ous*; as, *beauty, beauteous; pity, piteous; bounty, bounteous; duty, duteous; plenty, plenteous.* Most words derived from *dry, shy, sly, sky, spry,* and *wry* retain *y;* as *dryly, dryness, shyly, shyness; slyly, slyness; spryness, wryful.* Notice, however, *dries, drier, driest.*

7. Words ending in *y* preceded by a vowel generally *retain y* before a suffix; as, *play, playing.*

Exceptions: *day, daily; gay, gaily; pay, paid; say, said, saith; slay, slain.*

8. In words in which *ei* and *ie* are pronounced *ē*, *c* is followed by *ei*, all other letters by *ie; ceiling, liege, shriek, siege, piece.*

The following rhyme will be of assistance: —

"*I* before *e*
Except after *c*
Or when sounded as *a*
As in neighbor and weigh."

EXERCISES

1. Keep a list of words you misspell. Review the list carefully at least once each week. Remove from the list the words that you are sure you can spell correctly. Add to the list all words that you misspell in any written exercise.

2. Keep a list of new words that you meet in reading. Learn the pronunciation, meaning, and spelling of these words. Try to add at least five words per week to this list.

3. Make a list of words peculiar to each of the subjects that you study. Learn to spell these words.

4. Learn to spell the names of all authors mentioned in your English class.

5. Learn to spell the names of all characters in the books that you read.

6. Make a list of fifty prominent cities and learn to spell the name of each; of thirty rivers; of twenty mountains.

7. Make a list of ten or more places mentioned in the newspapers during the coming week. Locate each and learn to spell the name.

8. Learn the spelling of words that are especially likely to be misspelled. (Lists to be prepared by the teacher.)

9. Learn to spell all words used as examples in the rules for spelling.

101. Consistency of Form. — It is desirable to be consistent in the forms used in the same theme.

Frequently there is a choice as to the punctuation to be used, and that which is selected for one place should be used throughout the theme whenever similar conditions occur. If, for example, the first numbered line in the summary of Chapter IV is followed by a colon, each of the other numbered lines should be so punctuated.

In printed matter it is preferable that items of the same character be printed in the same kind of type. If italics

are used to indicate *Note a*, *Note b*, etc., they should be used throughout the chapter to indicate notes. If small capitals are used for one heading, all other headings of the same rank should be in small capitals. In making outlines, topics of the same relative importance should not be indicated in one place by letters and in another place by figures.

In a similar way, consistency of expression will aid in making our thought clear. If we indicate that there are to be three divisions of our thought and start the discussion of one with the word *first*, we should use *second* and *third* to show when we begin to discuss the other two.

102. Syntax. — It is important that our sentences be grammatically correct, if we wish to express our thoughts clearly and forcibly. A few rules most directly applicable to composition are given here. Additional material in grammar for use in reference and review will be found in a later chapter.

Rule I. — A verb agrees with its subject in person and number.

Note a. A compound subject or a plural subject that expresses a single idea takes a singular verb.

Bread and milk *is* wholesome food.

Note b. When the members of a compound subject, connected by *neither — nor*, differ as regards person and number, the verb agrees with the nearer of the two.

Neither they nor I *am* to blame.

Note c. When the subject consists of singular nouns or pronouns connected by *or*, *either — or*, *neither — nor*, the verb is singular.

Either this book or that *is* mine.

Note d. Words joined to the subject by *with*, *together with*, *as well as*, etc., do not affect the number of the verb. The same is true of any modifier of the subject.

John, as well as the girls, *is* playing house.
Neither of us *is* to blame.

Note e. When the article *the* precedes the word *number*, used as a subject, the verb should be singular; otherwise the verb is plural.

The number of pupils in our school *is* on the increase.
A number of children *have* been playing in the sand pile.

Note f. The pronoun *you* always takes a plural verb, even if its meaning is singular.

You *were* here yesterday.

Note g. A collective noun takes a singular or a plural verb, according as the collection is thought of as a whole or as composed of individuals.

The committee *have* disagreed.
The common council *was* called to order.

Note h. When the subject is a relative pronoun, the verb agrees in person and number with the antecedent of the relative.

One of the boys who *has* a knife may go after a fishing pole. (*Has* agrees with *one.*)
One of the boys who *are* skating is mine. (*Are* agrees with *boys.*)

Note i. Don't is the contraction for *do not* and *doesn't* for *does not;* hence *doesn't* should be used only with subjects in the third person singular.

She *doesn't* like me, but I *don't* care.

Rule II. — A noun or a pronoun used after a copulative verb is in the nominative case. The copulative verbs are: *be, become,* and verbs used in the sense of *become,* such as *get, grow,* etc.; *seem, appear, look, sound, feel, smell,* etc.; *stand, move, sit,* etc.

It is *he.* It is *I.* We thought he was the *man.*

Note a. The infinitive of a copulative verb takes two objectives, one before and one after the infinitive. The first is the subject of the infinitive and the second agrees with the first in case.

We thought *it* to be *him.*
We thought *him* to be the *man.*

Note b. A copulative verb sometimes agrees in number with the noun after it.

The wages of sin *is* death.

Rule III. — Verbs of equal rank joined by coördinate conjunctions should agree in mode and tense. The sentences numbered (2) below are preferable to those numbered (1).

(1) If a man *should make* money and then *feel* above his neighbors, then he is a snob.

(2) If a man *should make* money and then *should feel* above his neighbors, he would be a snob. (Verbs agree in mode.)

(1) They say that he *has moved* to town and *did* well there.

(2) They say that he *moved* to town and *did* well there. (Verbs agree in tense.)

(1) She *is playing* in the sand and *laughs* heartily.

(2) She *is playing* in the sand and *is laughing* heartily. (Verbs agree in form.)

Note a. If it is necessary to change the tense, repeat the subject.

They say that *he moved* to town in 1890 and that *he has lived* there ever since.

Note b. All necessary parts of the verb should be expressed. The words in parentheses in the sentences below should not be omitted.

Many of my friends have seen the places that I should (see).
That is as good an answer as has (been) or can be made.
He went to town as fast as he could (go).

Rule IV. — In a complex sentence, use those tenses in the main clause and in the dependent clauses which the sense requires.

If the two verbs indicate action taking place at the same time, the same tense is used for both.

I *know* (now) that he *means* well (now). (Both present.)

I *knew* (then) that he *meant* well (then). (Both past.)

I *shall know* (to-morrow) whether he *will buy* the farm (to-morrow). (Both future.)

If the times indicated by the two verbs are different the verbs are in different tenses.

I *know* (now) that he *was* there (yesterday).
I *know* (now) that he *will be* there (to-morrow).
I *knew* (yesterday) that he *had been* there (the day before).
I *knew* (yesterday forenoon) that he *would be* there (in the afternoon).

Note a. A present or a future tense in the main clause may be followed by *may, can, shall,* or *will* in the dependent clause. A past tense in the main clause may be followed by *might, could, would,* or *should* in the dependent clause.

I *know* that he *can* do it.
I *knew* that he *could* do it.
I *believe* he *will* come.
I *believed* he *would* come.

Note b. A general truth is expressed in the present tense, whatever the tense of the principal verb.

He believed that an honest life *is* the only one worth living.

Rule V. — The present infinitive or the present participle is used to indicate time coincident with or after that of the main verb. The past infinitive is used to indicate time prior to that of the main verb.

I am sorry (now) *to offend* you (now).
I hope (now) *to go* (to-morrow).
I was sorry (then) *to offend* him (then).
I shall be sorry (to-morrow) *to leave* you (to-morrow).
The boy, *crying* bitterly (then), went home (then).
A boy, *crying* bitterly (now), is in the hall (now).
Children, *crying* bitterly (to-morrow), will be there (to-morrow).
I am sorry (now) *to have offended* you (yesterday).
The ship was reported yesterday *to have been sighted* last week off the Azores.

Rule VI. — A pronoun agrees with its antecedent in gender, person, and number, but not in case.

I, *who* am your friend, will arrest you.

Note a. A relative pronoun should not refer to a noun or a pronoun in the possessive case.

Rule VII. — The object of a verb is in the objective case.

I saw *her*. Did you find *him*?

Note a. When the object is separated from the verb by an intervening clause, care should be taken to keep the object in the objective case.

He who is honest is loved. (Subject.)
Him who is honest we love. (Object.)

Rule VIII. — The subject of an infinitive and the object of an infinitive are in the objective case.

I believe *him* to be the man. (Subject.)
To hear *him* is a pleasure. (Object.)

Note a. Since the subject of an infinitive is in the objective case, a noun or a pronoun used as the subjective complement of an infinitive is also in the objective case.

I believe it to be *him*. (Objective case to agree with *it*, the subject of the infinitive.)

Note b. In an interrogative sentence, care must be taken to keep the object, the subjective complement, and the subjective complement of an infinitive in the proper cases.

Whom do you suspect? (Object.)
Who do you suspect he is? (Subjective complement.)
Whom do you suspect him to be? (Subjective complement of *to be* in the objective case to agree with *him*.)

Rule IX. — The object of a gerund is in the objective case.

Seeing *him* is a pleasure.

Rule X. — A possessive and not an objective should be used before a verbal noun.

Did you ever hear of *his* (not *him*) playing fairly?

Rule XI. — The object of a preposition is in the objective case.

Have you news of *him?*

Note a. When two pronouns are used after a preposition, both must be in the objective case.

Nothing shall come between *you* and *me.*

103. Shall and Will.— The future tense is formed by combining *shall* or *will* with the root infinitive, without *to.*

The correct form of the *future tense* in assertions is here given: —

Singular	Plural
1. I shall fall.	1. We shall fall.
2. You will (thou wilt) fall.	2. You will fall.
3. He will fall.	3. They will fall.

Will, in the *first* person, denotes not simple futurity, but determination.

I *will* go = I am determined to go.

Shall, in the *second* and *third* persons, is not simply the sign of the future tense in declarative sentences. It is used to denote the determination of the speaker with reference to others.

He *shall* go = I am determined to have him go.

In questions, *shall* is always used in the first person; in the second and third persons the same auxiliary is used that is expected in the answer.

Will he go? inquires as to his future action and expects the answer He will (or will not) go.

Shall he go? inquires whether the person addressed has determined to have him go and expects the answer *He shall* (or shall *not*) *go.*

Note a. *Should* and *would* follow the rules for *shall* and *will.*

104. Direct and Indirect Discourse. — The repetition of another's thought in exactly his own words is *direct quotation* or *direct discourse;* while a report of the substance of the thought in slightly different form is *indirect quotation* or *indirect discourse*.

Note a. Indirect discourse usually takes the form of a subordinate clause depending on a word of *saying, thinking, knowing, telling,* or the like. Indirect statements are usually introduced by *that;* indirect questions, by *who, which, what, whether, when, why, if,* etc.; and indirect commands, by *that* or by the infinitive. The change from direct to indirect discourse usually involves a change of tense, and sometimes of mode, in verbs, and a change of person in personal pronouns, as will be seen from the following illustrations.

	Direct Statements	Indirect Statements
He said	"I love the child."	He said that he loved the child.
	"You (singular) love the child."	He said that I loved the child.
	"She loves the child."	He said that she loved the child.
	"You (plural) love the child."	He said that we loved the child.
	"We love the child."	He said that they loved the child.
	"They love the child."	He said that they loved the child.
	"I loved the child."	He said that he had loved the child.
	"I will help you."	He said that he would help us.
	"You will soon know the truth."	He said that we should soon know the truth.
	"Waste makes want," says the proverb.	The proverb says that waste makes want.

Direct Questions	Indirect Questions
"Where are you going?" he inquired.	He inquired where I was going.
"What can I do?" she asked.	She asked what she could do.

Direct Commands	Indirect Commands
"Be ye therefore merciful."	We are commanded to be merciful.
"Love truth, but pardon error," said Voltaire.	Voltaire said that we should love truth but pardon error.
"Lean not on a reed," says the proverb.	The proverb advises us not to lean on a reed.

EXERCISES

Convert the following from direct to indirect, or from indirect to direct discourse: —

1. "Quick, mother, quick!" I cried. "Come to the window. There are soldiers in the orchard."
2. Mother commanded me to come directly home.
3. "Nothing will come of nothing." — SHAKESPEARE.
4. We are commanded to lay up for ourselves treasures in heaven.
5. "Ah, why should life all labor be?" — TENNYSON.
6. Kingsley tells us to do the duty that lies nearest us.
7. "Know thyself." — CHILO.
8. Cowper says that slaves cannot breathe in England.
9. "A work well begun is half ended." — PLATO.
10. The Bible says that we should love our enemies.
11. "Deliver your words not by numbers but by weight." — PROVERB.
12. The proverb tells us not to count our chickens before they are hatched.
13. "Canst thou not minister to a mind diseased?" asked Macbeth.
14. Carlyle said that the end of man was an action, not a thought.
15. "Upbraiding turns a benefit to an injury." — PROVERB.
16. Schiller asked whether the ruler should not have regard to the voice of the people.
17. All writers will tell you that a man's style is nearly as much a part of him as his physiognomy.
18. "When shall we three meet again?" asked the witch in Macbeth.
19. "Sail on, O Ship of State." — LONGFELLOW.
20. "Oh!" said the lad, "turtles are they?" "Yes, master," answered the guide.

VI. CHOICE OF WORDS

105. Vocabulary. — It is necessary to distinguish between our *reading* vocabulary and our *writing* vocabulary. There are many words that belong only to the first. We know what these words mean when we meet them in our reading, but we do not use them in our writing. Our *speaking* vocabulary also differs from that which we use in writing. We use words and phrases on paper that we seldom use in speech, and, on the other hand, many of the words that we use in speaking we do not use in writing. When we meet an unknown word, it should usually become a part of our reading vocabulary. We learn its meaning, but we do not use it. Later it may appear in our written work, and finally we may use it in speaking. We add a word to our reading vocabulary when we determine its meaning, but *we must use it* in order to add it to our writing and speaking vocabularies.

A small vocabulary indicates limited ideas. If a person is confined to *awfully* in order to express a superlative; if his use of adjectives is restricted to *nice, jolly, lovely, fine, grand, funny,* and *elegant;* if he must always *hate* and never *abhor, detest, dislike,* or *loathe;* if he can only *love* and not *admire, respect, revere,* or *venerate,* — then he has failed, indeed, to know the possibilities and the beauties of English; and he will be greatly hampered in the practical affairs of life. We receive credit for the ideas that we express; never for the ideas that remain unexpressed for lack of a suitable vocabulary.

106. How to Increase Your Vocabulary. — In your daily work you will meet with many new words, and you

should attempt to make them your own. In order to increase your vocabulary you must give close attention to four things: —

1. *Spelling.* Definite attention should be given to each new word until its form, both written and printed, is indelibly stamped upon the mind. It is only by mastering the spelling of each word *when you first meet it* that you can insure yourself against future chagrin from bad spelling. A part of the time devoted to each high-school subject may well be given to mastering the spelling of the words peculiar to that subject.

2. *Pronunciation.* The complete acquisition of a word includes its pronunciation. Faulty pronunciation is an indication of lack of culture.

3. *Meaning.* Acquiring the meaning of a word includes more than learning the dictionary definition. It is possible to recite such definitions glibly without in reality knowing the meaning of the word defined. The word must be definitely and permanently connected in your mind with the idea that it represents, and the idea must be clearly distinguished from others similar to it.

4. *Use.* If the word is to come into your speaking and writing vocabularies, you must use it. It is important that the spelling, pronunciation, and meaning be determined when you *first* meet the word, and it is equally important that the word be *used* soon and often.

107. General and Specific Words. — A general word applies to a class of ideas; a specific word names a single idea. One word may be more general in its application than another. *Animal* is a more general word than *horse.* Still less general is the term *broncho.* Most specific of all would be the name of a particular broncho. The vividness of the image that we form grows stronger as the words we use grow

more specific. Modifiers, such as adjectives or adverbs, aid in making terms specific and consequently increase the vividness of the images formed. Notice that each of the following groups of words begins with the most general and ends with the most specific.

1. Furniture, chair, rocking-chair.
2. Birds, song-birds, thrush, wood-thrush.
3. Barns, large barns, large red barns, large red hay-barns.
4. Fruit, apples, Baldwins.
5. Moving, running, running rapidly.

EXERCISES

Write more specific terms suggested by each of the following: —

1. Animal.
2. Waterfowl.
3. Savage.
4. Writer.
5. Table.
6. Book.
7. Knife.
8. Bee.
9. Flower.
10. Vegetable.

108. Choice of Words. — Since our stock of ideas becomes greater as our life experiences increase, our stock of words should likewise become greater in order that we may have a wider range of choice in the expression of our ideas. We should have at our command a vocabulary from which we may choose words that express our ideas *correctly*, *exactly*, *appropriately*, and *forcibly*.

109. The Correct Word. — A word is used correctly when it is used in its accepted meaning. Since the meanings of words are determined by usage, it is necessary that we employ only words that are in *good* usage. Words in good usage are (1) those which are used throughout the

nation; (2) those which are used at the present time; (3) those which are used by the best writers and speakers.

1. *Words in national use.* — Words that are used only in certain sections of the country should be avoided. In the dictionaries, such words are marked *local* or *provincial* (i. e. used only in certain places).

2. *Words in present use.* — In course of time a word may have had many different meanings, but only its present meaning should be accepted. A word should not be used with any meaning that the dictionary marks *obsolete* (i.e out of use) or *obsolescent* (i.e. going out of use).

3. *Words in reputable use.* — Reputable writers select their words with care, therefore their writings may serve as a practical guide in the choice of correct words. Words that are in common use by a number of the best writers may be accepted without question, but words seldom or never used by such writers should be regarded with suspicion.

Some words are used only in conversation. Such words are marked *colloquial* in the dictionary, and should not be used in written composition. Slang should be avoided.

NOTE TO THE TEACHER. Exercises in the study of incorrect words should never be given, but such words should be called to the attention of pupils when they occur in themes.

110. The Exact Word. — Care must be taken to select a word that not only is correct but also expresses our exact meaning. For the expression of a general truth, general words are necessary. If we wish to state a general characteristic of fish, the sentence " Fish swim " will more exactly state our thought than the sentence " Trout swim." If, on the other hand, we wish to express a specific fact, specific words will better express our thought. To say, " I caught six *trout*," tells more definitely what I did than to say, " I caught six *fish*."

Adjectives and adverbs increase the definiteness of description. Notice the difference in effect of the two sentences following: —

The limbs of the tree moved in the wind.

The drooping limbs of the lofty elm waved violently to and fro in the heavy wind.

EXERCISES

1. Watch some one at work. Make a list of adverbs that tell *how* he works.

2. Watch some animal. Make a list of adjectives that tell the appearance of the animal. Make a list of adverbs that tell *how* it acts.

3. What adjectives do you know that may be used to describe the eyes of a person ?

4. Learn from the dictionary the exact meaning, and write sentences showing the proper use of each of the following words: —

1. Learn, teach.
2. Effect, affect.
3. Raise, rise.
4. Awful, grand, very.
5. Some, somewhat.
6. Middle, center.
7. Party, person.
8. Most, almost, mostly.
9. Love, like.
10. Expect, suppose.

111. The Appropriate Word. — The words we use should not only express correctly and exactly our meaning, but should also be appropriate to the *subject*, to the *occasion*, and to the *understanding of the readers*.

1. *Words appropriate to the subject.*—The choice of appropriate words is determined to some extent by the subject. Good taste requires avoidance of the unsuitable, the florid, and the grandiloquent. In writing about simple and familiar subjects, use simple words and avoid threadbare and hackneyed expressions.

EXERCISES

A. Comment on the suitability of the words in the following selection from a reader of seventy-five years ago: —

Mrs. Lismore. You are quite breathless, Charles; where have you been running so violently?

Charles. From the poultry yard, mamma, where I have been diverting myself with the bravado of the old gander. I did not observe him till he came toward me very fiercely, when, to induce him to pursue me, I ran from him. He followed, till, supposing he had beaten me, he returned to the geese, who appeared to receive him with acclamations of joy, cackling very loudly, and seeming actually to laugh, and to enjoy the triumph of their gallant chief.

Emma. I wish I had been with you, Charles; I have often admired the gambols of these beautiful birds, and wondered how they came by the appellation of *silly*, which is generally bestowed on them. I remember Martha, our nursery maid, used often to call me a *silly goose*. How came they to deserve that term, mamma? they appear to me to have as much intelligence as any of the feathered tribe.

Mrs. Lismore. I have often thought with you, Emma, and supposed that term, like many others, misapplied, for want of examining into the justice of so degrading an epithet.

B. Reproduce this selection orally in simpler language, first in direct, and then in indirect discourse.

C. State possible equivalents for the following hackneyed expressions: —

1. Wreathed in smiles.
2. Favor with a selection.
3. Incur the danger.
4. At the expiration of.
5. The billowy waves.
6. Departed this life.
7. Was an impressive sight.
8. A sanguinary engagement.
9. In the affirmative.
10. Wended their way.
11. Nestled among the hills.
12. Thunders of applause.

2. *Words appropriate to the occasion.* — For occasions of greater dignity than others, a greater departure from simple and familiar language is warranted. That which would be appropriate in a graduation address, for example, might be out of place in a letter to a friend.

3. *Words appropriate to the understanding of the reader.* — In order to be appropriate, the words that we employ must be suited to the understanding of the reader. The language with which we are most familiar, will, in all likelihood, be familiar to those whom we wish to address, and be most easily understood by those of equal attainments with ourselves. Hence, when we write for those of our own age and attainments, or for those of higher attainments, we usually best express for them that which we have expressed most clearly and pleasingly to ourselves. But when we write for younger people, or for those of different interests in life, we must give much attention to simplifying what we write for our readers. In case there is doubt as to whether a particular word will be understood by our readers, it is well to substitute one that is more likely to be understood. When you have written anything, it is well to ask yourself the question, Have I used words with which *the reader* is probably familiar?

For what kind of audience is each of the following written?

In the field both teams played faultless ball, not the semblance of an error being made. Besides backing up their pitchers in this fashion, both local and visiting athletes turned sensational plays.

The element of luck figured largely in the result. In the first inning Dougherty walked and Collins singled. Dougherty had third base sure on the drive, but stumbled and fell down between second and third, and he was an easy out.

Boston got its only run in the second. Parent sent the ball to extreme left for two bases. He stole third nattily when catcher Sugden tried to catch him napping at the middle station. Ferris scored him with a drive to left. St. Louis promptly tied the score in its half. Wallace opened with a screeching triple to the bulletin board. At that he would not have scored if J. Stahl had not contributed a passed ball, Heidrick, Friel, and Sugden, the next three batters, expiring on weak infield taps. The Browns got the winning run in the sixth on Martin's triple and Hill's swift cut back of first. Lachance knocked the ball down and got his man at the initial sack, but could not prevent the tally. — *Boston Herald.*

At the crack of the pistol the six men went off, and, according to orders, during the first mile Early and Dennis set the pace well up. Richards, the Harvard man, let them open up a gap on him in the first half-mile, and, being more or less bothered by the conditions of the wet track, he seemed uncertain whether the Yale runners were setting the pace too high or not, and in the second half commenced to move up. In doing this his team mates gradually fell back until they were out of it, and the order was Dennis, Early, Richards, and Lang. At the beginning of the second mile, Early, whose duty it was to have gone up and helped Dennis make the pace at the third half-mile, had manifestly had enough of it, and, after two or three desperate struggles to keep up, was passed by Richards. When, therefore, they came to the mile and a half, Dennis was leading Richards by some fifteen yards, and those who knew the game expected to see the Harvard man try to overtake Dennis, and in so doing exhaust himself, so that Lang, who was running easily in the rear, could come up and in the last quarter finish out strong. Dennis, too, was expecting to hear the Harvard man come up with him pretty soon, and knew that this would be the signal for him to make his dying effort in behalf of his comrade, Lang. As they straightened out into the back stretch Richards did quicken up somewhat, and Dennis let himself out. In fact, he did this so well that as they entered upon the last quarter Richards had not decreased the distance, and indeed it had opened up a little wider. But where was Lang? Dennis was beginning to expect one or the other of these two men to come up, and, as he turned into the back stretch for the last time, it began to dawn upon him, as it was dawning upon the crowd, that the pace had been too hot for Lang, and, moreover, that Yale's chance depended on the despised Dennis, and that the Harvard runner was finding it a big contract to overhaul the sturdy pounder on the wet track. But Richards was game, and commenced to cut the gap down. As they turned into the straight, he was within eight yards of Dennis. But Dennis knew it, and he ran as he had never run before. He could fairly feel the springing tread of Richards behind him, and knew it was coming nearer every second. But into the straight they came, and the crowd sprang to its feet with wild yells for Dennis. Twenty yards from home Richards, who had picked up all but two yards of the lead, began to stagger and waver, while Dennis hung to it true and steady, and breasted the tape three yards in advance, winning his "Y" at last!

— Walter Camp: *Winning a "Y."* (*Outlook.*)

In which of the preceding accounts were you more interested? Which made the more vivid impression? Which would be better suited for a school class composed of boys and girls? Which for a newspaper report? In attempting to describe a contest, it is essential that the writer should know what really happened, and in what order it happened, but his successful presentation will depend upon the selection of words appropriate to the understanding of the reader. The use of technical terms with which the reader is unfamiliar will interfere with his understanding of the game. In order to make an account of a game interesting to persons unfamiliar with that game, we must introduce enough of explanation to make clear the meaning of the terms we use.

Theme XLIII. — *Write a theme describing some contest that you have seen to some one who does not understand the game.*

Suggested subjects: —

1. A basket-ball game.
2. A football game.
3. A tennis match.
4. A baseball game.
5. A croquet match.
6. A golf tournament.
7. A yacht race.
8. A relay race.

a. Have you used technical terms without making the necessary explanations?

b. Have you explained so many terms that your narrative is rendered tedious?

c. Can you shorten the theme without affecting clearness or interest?

Theme XLIV. — *Write a theme, using the same subject that you used for Theme XLIII. Assume that the reader understands the game.*

112. The Expressive Word. — The forceful presentation of our thought depends to a great extent upon the unity, coherence, and emphasis of our sentences and paragraphs;

but the effect secured by correct structure may be greatly strengthened by the careful choice of forceful and expressive words. Language may be correct, exact, and appropriate, and yet be deadly dull. It may fail to arouse our interest or hold our attention because it lacks expressiveness. A suitable adjective may express more than a whole sentence. A single well-chosen verb may give a better idea of an action than would a long explanation. Expressiveness may be increased by the use of *simple words*, *specific words*, *suggestive words*, and *figurative expressions*.

1. *Expressiveness by use of simple words.* — Simple words are usually more forceful than complex words. Much of the best literature is expressed in the simplest of language.

2. *Expressiveness by use of specific words.* — Specific words are usually more expressive than general words. Properly selected specific words increase the vividness of the impressions made.

3. *Expressiveness by use of suggestive words.* — Much of the expressiveness of a word depends upon its suggestiveness. A word not only has a specific meaning but also may suggest a number of other ideas. The word *dagger* suggests assassination; *desk*, an office, or a schoolroom; *ice*, the refrigerator, or skating, or hockey, or cold, or the north pole. The mention of Thanksgiving recalls the family reunion, the dinner, and the festivities that accompany that day. What is suggested to us by a word depends upon our personal experiences. Many of us like or dislike certain proper names because some person of that name whom we have known was either agreeable or disagreeable. The effective presentation of our thought often requires that we make use of suggestive words.

4. *Expressiveness by use of figurative language.* — Expressiveness is often much increased by the use of figurative language. This topic will be discussed in a later chapter.

EXERCISES

A. What does each of the following expressions suggest to you?

1. A quivering lip.
2. A wavering eye.
3. Tied to his anvil.
4. A clenched fist.
5. The man with an oily tongue.
6. A scraggly lawn.
7. He was fairly bristling with importance.

B. Consider the following selections with reference to the use of expressive words and phrases: —

1. Outside, like fire engines running on velvet wheels, the automobiles went clanging along the pavement. Inside, the soft, narrow, ribbony voice of a violin came whimpering through the rose-scented air.

It was the midst of dinner-party time. In the oak-paneled hallway a shadowy, tall clock swallowed gutturally on the verge of striking nine. . . .

"Grab it — or lose it. Grab it, or — l-o-s-e it." Like the impish raillery of a tortured devil, the violin's passionate, wheedling tremolo seemed to catch up the phrase, and mouth it and mock it, and tear it and tease it, and kiss it and curse it — and SMASH it at last into a great, screeching crescendo that rent your eardrums like the crash of steel rails.

— ELEANOR HALLOWELL ABBOTT: *Heart of the City.* (*Everybody's.*)

2. "Patti is going to sing at the St. Charles," said a friend to me years ago. "I know you hate the theater, but you must go." I went. There was a great, dim pressure, a stifling heat, a whispering of silks, a weight of toilet perfumes. There came an awful hush; all the silks stopped whispering. And there suddenly sweetened out through that dead hot air a clear, cool, tense thread-gush of melody unlike any sound I had ever heard before save — in tropical nights — from the throat of a mocking-bird. It was *Auld Lang Syne* only — but with never a tremolo or artifice; a marvelous, audacious simplicity of utterance. The silver of that singing rings in my heart still.

— LAFCADIO HEARN: *Japanese Letters.* (*Atlantic Monthly.*)

C. Reproduce the above selection orally, using indirect discourse in place of the direct quotations.

Theme XLV. — *Write a theme that relates some incident.* Suggested subjects: —

1. The birthday party.
2. Who was to blame.
3. Caught in the act.
4. Discharging the cook.
5. The trials of the twins.
6. On the trail.

a. Have you used words with the correct meaning ?

b. Can you make your meaning more exact by the use of specific words ?

c. Can you make your language more expressive by the use of suggestive adjectives or adverbs ?

Theme XLVI. — *Select another subject and write a theme similar to the preceding theme.*

SUMMARY

1. Vocabulary: (Section 105.)
   - *a.* Speaking vocabulary.
   - *b.* Reading vocabulary.
   - *c.* Writing vocabulary.
2. One's vocabulary should be increased by attending to:
   - *a.* Spelling. (Section 106, 1.)
   - *b.* Pronunciation. (Section 106, 2.)
   - *c.* Meaning. (Section 106, 3.)
   - *d.* Use. (Section 106, 4.)
3. Words may be: (Section 107.)
   - *a.* General.
   - *b.* Specific.
4. We should choose:
   - *a.* The correct word: (Section 109.)
     - (1) Words in national use.
     - (2) Words in present use.
     - (3) Words in reputable use.

b. The exact word. (Section 110.)

c. The appropriate word: (Section 111.)

(1) Words appropriate to the subject.

(2) Words appropriate to the occasion.

(3) Words appropriate to the understanding of the reader.

d. The expressive word: (Section 112.)

(1) Simple words.

(2) Specific words.

(3) Suggestive words.

(4) Figurative expressions.

VII. FIGURES OF SPEECH

113. Image Making. — Read the following selection from Hawthorne and form a clear mental image of each scene: —

At first, my fancy saw only the stern hills, lonely lakes, and venerable woods. Not a tree, since their seeds were first scattered over the infant soil, had felt the ax, but had grown up and flourished through its long generation, had fallen beneath the weight of years, been buried in green moss, and nourished the roots of others as gigantic. Hark! A light paddle dips into the lake, a birch canoe glides around the point, and an Indian chief has passed, painted and feather-crested, armed with a bow of hickory, a stone tomahawk, and flint-headed arrows. But the ripple had hardly vanished from the water, when a white flag caught the breeze, over a castle in the wilderness, with frowning ramparts and a hundred cannon. . . . A war party of French and Indians were issuing from the gate to lay waste some village of New England. Near the fortress there was a group of dancers — the merry soldiers footing it with the swart savage maids. Deeper in the wood, some red men were growing frantic around a keg of the fire-water; and elsewhere a Jesuit preached the faith of high cathedrals beneath a canopy of forest boughs.

— Nathaniel Hawthorne: *Old Ticonderoga.*

Did you form clear mental images? Can you picture them all at one time, or must you turn your attention from one image to another? The formation of a definite mental image requires a definite effort of the mind on your part.

There are many words that do not cause us to form images; for example, *goodness, innocence, position, insurance;* but when we purpose to set forth an image, we should take care to get the correct word. In this effort the dictionary will not always help us. We must distinguish between the ability to repeat a definition and the power to form an accu-

rate image of the thing defined. The difficulty of forming correct images by the use of dictionary definitions is so great that the definitions are frequently accompanied by pictures.

NOTE TO THE TEACHER. As preliminary to the exercises below, it has been found an aid in stimulating the imagination of the pupils to ask them to form as clear mental images or perceptions as possible of a variety of objects mentioned in rapid succession; such as, a bunch of lilacs, church bells, the scent of new-mown hay, the feeling of velvet, the lowing of cattle, a robin hopping on a lawn, the scent of violets, moonlight on the ocean, the chirping of sparrows, the smell of sea air, the sound of rain on the roof, the sun sinking below the horizon, etc.

EXERCISES

Notice the different mental images that come to you as you read each of the following selections. Distinguish between the words which create images and those which do not.

1. Before these fields were shorn and tilled,
Full to the brim our rivers flowed;
The melody of waters filled
The fresh and boundless wood;
And torrents dashed, and rivulets played,
And fountains spouted in the shade.
— BRYANT: *An Indian at the Burial Place of his Fathers.*

2. At that moment the woods were filled with another burst of cries, and at the signal four savages sprang from the cover of the driftwood. Heyward felt a burning desire to rush forward to meet them, so intense was the delirious anxiety of the moment; but he was restrained by the deliberate examples of the scout and Uncas. When their foes, who leaped over the black rocks that divided them, with long bounds, uttering the wildest yells, were within a few rods, the rifle of Hawkeye slowly rose among the shrubs and poured out its fatal contents. The foremost Indian bounded like a stricken deer and fell headlong among the clefts of the island.
— COOPER: *Last of the Mohicans.*

3. The towering flames had now surmounted every obstruction, and rose to the evening skies, one huge and burning beacon, seen far and wide through the adjacent country. Tower after tower crashed down, with blazing roof and rafter; and the combatants were driven from the courtyard. The vanquished, of whom very few remained, scattered and escaped into the neighboring wood. The victors, assembling in large bands, gazed with wonder, not unmixed with fear, upon the flames, in which their own ranks and arms glanced dusky red. The maniac figure of the Saxon Ulrica was for a long time visible on the lofty stand she had chosen, tossing her arms abroad with wild exultation, as if she reigned empress of the conflagration which she had raised. At length, with a terrific crash, the whole turret gave way, and she perished in the flames which had consumed her tyrant.

— Scott: *Ivanhoe.*

4. Under a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

— Longfellow: *The Village Blacksmith.*

5. Once upon a midnight dreary, while I pondered weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door;
"'Tis some visitor," I muttered, "tapping at my chamber door —
Only this, and nothing more."

— Edgar A. Poe: *The Raven.*

6. Where with black cliffs the torrents toil,
He watch'd the wheeling eddies boil,
Till, from their foam his dazzled eyes
Beheld the River Demon rise;
The mountain mist took form and limb
Of noontide hag or goblin grim.

— Scott: *Lady of the Lake.*

7. On nearer approach he was still more surprised at the singularity of the stranger's appearance. He was a short, square-built old fellow, with thick, bushy hair and a grizzled beard. His dress was of the

antique Dutch fashion — a cloth jerkin strapped round the waist — several pair of breeches, the outer ones of ample volume, decorated with rows of buttons down the sides and bunches at the knees. He bore on his shoulders a stout keg that seemed full of liquor, and made signs for Rip to approach and assist him with the load.

— Washington Irving: *Rip Van Winkle.*

114. Complete and Incomplete Images.— A sentence that contains words unfamiliar to the reader will probably fail to produce the complete image that the author had in mind. Notice the image that the following sentence from Henry James presents: —

"Her dress was dark and rich; she had pearls around her neck and an old rococo fan in her hand."

If the meaning of *rococo* is unknown to you, your mind will not form the exact image that Mr. James intended to produce. The pearls and the dress may stand out clearly in your imagination; but the fan will be lacking or indistinct, and your image will therefore be incomplete or inaccurate. The whole may be compared to a photograph of which a part is blurred. If your attention is not called to the fan, the mind is satisfied with the indistinct image, or substitutes for it an image of some other fan.

Much of the failure in school work arises from the careless substitution of one image for another, and from the formation of incomplete and inaccurate images.

EXERCISES

A. In the following selection make a list of the words that are unfamiliar to you and that do not cause you to form definite images. Look these words up in the dictionary. Do not attempt to memorize the language of the definition, but try to form correct images.

1. The sun stared brazenly down on a gray farmhouse, on ranges of whitewashed outbuildings, and on a goodly array of dark-thatched ricks.

2. In his shabby frieze jacket and mud-laden brogans, he was scarcely an attractive object.

3. In a sunlit corner of an old coquina fort they came suddenly face to face with a familiar figure.

4. Somewhat back from the village street
Stands the old-fashioned country seat.
Across its antique portico
Tall poplar trees their shadows throw,
And from its station in the hall
An ancient timepiece says to all:
"Forever — never!
Never — forever!"

— Longfellow: *The Old Clock on the Stairs.*

5. There was a room which bore the appearance of a vault. Four spandrels from the corners ran up to join a sharp cup-shaped roof. The architecture was rough, but very strong. It was evidently part of a great building.

6. The officer proceeded, without affecting to hear the words which escaped the sentinel in his surprise; nor did he again pause, until he had reached the low strand, and in a somewhat dangerous vicinity to the western water bastion of the fort.

7. She stood on the top step under the *porte-cochère*, on the extreme edge, so that the toes of her small slippers extended a little over it. She bent forward, and then tipped back on the high, exiguous heels again.

8. Before the caryatides of the fireplace, under the ancestral portraits, a valet moves noiselessly about, arranging the glistening silver-service on the long table and putting in order the fruits, sweets, and ices.

9. No sooner is the heavy gate of the portal passed than one sees from afar among the leafage the court of honor, to which one comes along an alley decorated uniformly with upright square shafts like classic termæ in stone and bronze. The impression of the antique lines is striking: it springs at once to the eyes, at first in this portico with columns and a heavy entablature, but lacking a pediment.

B. Read again the selections beginning on page 146. Do you form complete images in every case ?

C. Notice in each of your lessons for to-day what images are incomplete. Bring to class a list of the words you would need to look up in order to form complete images. Do not include all the words the meanings of which are not clear, but only those which assist in forming images.

Theme XLVII. — *Form a clear mental image of some incident, person, or place and write a theme presenting this image. In writing this theme, use such words as will give your classmates complete and accurate images.*

Suggested subjects: —

1. A party dress I should like.
2. My room.
3. A cozy glen.
4. In the apple orchard.
5. Going to the fire.
6. The hand-organ man.
7. A hornet's nest.
8. The last inning.
9. An exciting race.

a. Consider what you have written with reference to the images that the listener will form. Do you think that the members of the class, upon hearing your theme, will form the same images that you had in mind when writing it ?

115. Reproduction of Images.—Your success in reproducing the incidents and scenes of some story that you have read, will depend upon the clearness of the images that you have formed. In your effort to make these images as definite and vivid as possible, you must try to recall them in their

proper order, rather than to remember the language that first called them up.

In learning and reciting many of your lessons, you will need to give great attention to the images that the author presents by means of the words that he uses. The language of the book may be helpful in forming images and may be used in describing them, but it should not be memorized. In studying your lessons you form images; but in reciting, you simply talk about the images that you have clearly in mind.

EXERCISES

1. Report orally some interesting incident taken from a book that you have recently read. Do not re-read the story. Use such language as will cause the class to form clear mental images.

2. Report orally upon some chapter selected from Cooper's *Last of the Mohicans* or Scott's *Ivanhoe.*

3. Read a portion of Scott's *Lady of the Lake,* and reproduce it orally.

4. Report orally some incident that you have read about in a magazine. Select one that caused you to form images, and tell it so that the hearers will form like images.

5. Reproduce a story read to you by the teacher. Before writing, picture to yourself the scenes and recall the order of their occurrence. If it is necessary to condense the story, omit events of the least importance.

116. Comparison. — The formation of a correct image is made easier by the use of a comparison. You can form an image of an object as soon as you know that it resembles some object with which you are acquainted.

If I wished you to form an image of an okapi, a long description would give you a less vivid picture than the

statement that it is a horse-like animal, having stripes similar to those of a zebra. If an okapi were as well known to you as is a horse, the name alone would call up the proper image, and no comparison would be necessary. By means of comparison we are enabled to picture the unfamiliar.

In this case the comparison is literal. When the comparison is imaginative rather than literal, our language becomes figurative and the expression is called a *figure of speech*.

117. Figures of Speech. — A figure of speech is a change from the usual form of expression for the purpose of making the thought clearer, more forcible, or more beautiful.

While figurative language is a change from the usual mode of expression, we are not to think of it as unnatural. We all enjoy comparisons and substitutions. When we say that *we have been pegging away all day at our work*, or that *the wind howls*, or that *the man has a heart of steel*, we are making use of figures of speech. Figurative language ranges from these very simple expressions to the beautiful figures of speech found in much of our poetry. Written prose contains many beautiful and forcible examples, but it is in poetry that we find most of them.

118. Simile. — A simile is an expressed resemblance between two objects of unlike classes. We must remember, however, that all resemblances do not constitute similes. The resemblance must be imaginative rather than literal, and must be directly expressed by the use of *like*, *as*, *similar to*, *so*, etc. The best similes are those in which the ideas compared have one strong point of resemblance, and are unlike in all other respects.

1. He fought like a lion.
2. The river wound like a serpent around the mountains.
3. How far that little candle throws its beams !
   So shines a good deed in a naughty world. — SHAKESPEARE.

4. For very young he seemed, tenderly reared;
Like some young cypress, tall, and dark, and straight.
— MATTHEW ARNOLD.

5. In the primrose-tinted sky
The wan little moon
Hangs like a jewel dainty and rare.
— FRANCIS C. RANKIN.

119. Metaphor. — A metaphor states an implied resemblance between two objects of unlike classes. It differs from a simile in that the comparison is implied and not expressed. The two are essentially the same as far as the comparison is concerned, and usually the one may be easily changed to the other. In a simile we say that one object *is like* another, in a metaphor we say that one object *is* another.

1. He was a lion in the fight.
2. The river wound its serpent course.
3. In arms the Austrian phalanx stood,
A living wall, a human wood. — JAMES MONTGOMERY.
4. Life is a leaf of paper white,
Whereon each one of us may write
His word or two, and then comes night. — LOWELL.

120. Personification. — Personification is a metaphor that attributes human qualities to inanimate objects, abstract ideas, or lower animals.

1. The day is done; and slowly from the scene
The stooping sun upgathers his spent shafts
And puts them back into his golden quiver. — LONGFELLOW
2. The sun is couched, the sea fowl gone to rest,
And the wild storm hath somewhere found a nest.
— WORDSWORTH.
3. This music crept by me upon the waters.
4. Time is a very bankrupt, and owes more than he is worth to season.
Nay, he's a thief, too; have you not heard men say,
That time comes stealing on by night and day? — SHAKESPEARE.

121. Apostrophe. — Apostrophe is a figure by which the writer suddenly interrupts his discourse and directly addresses some absent or present person or personified thing.

1. You all did love him once, not without cause,
   What cause withholds you, then, to mourn for him?
   O judgment! thou art fled to brutish beasts,
   And men have lost their reason. — SHAKESPEARE.
2. Break, break, break,
   At the foot of thy crags, O Sea!
   But the tender grace of a day that is dead
   Will never come back to me. — TENNYSON.

122. Metonymy. — Metonymy consists in substituting the name of one object for that of another, the two being so closely associated that the mention of one suggests the other.

1. The pupils are reading George Eliot.
2. Each hamlet heard the call.
3. Gray hairs should be respected.

123. Synecdoche. — Synecdoche consists in substituting a part of anything for the whole or the whole for a part.

1. A babe, two summers old.
2. Give us this day our daily bread.
3. Fifty mast are on the ocean.

124. Allegory. — An allegory is an extended metaphor in the form of a narrative that has for its purpose the teaching of a truth or moral. Bunyan's *Pilgrim's Progress* is an allegory.

A *fable* is a short allegory in which animals or inanimate beings speak and act like human beings. *The Fox and the Grapes* is one of Æsop's famous fables.

A *parable* is likewise a short allegory. It differs from the fable in dealing with events which, though fictitious, are possible in life and in nature. The term is rarely used

except in the Biblical sense. The parables of the prodigal son and of the sower are examples.

125. Other Figures of Speech. — Sometimes, especially in older rhetorics, other so-called figures of speech are added to the list already given. In each of these figures some unusual or striking arrangement of words, phrases, clauses, or sentences gives greater effectiveness.

1. *Irony* consists in implying a certain meaning while stating the exact opposite.

> What has the gray-haired prisoner done?
> Has murder stained his hands with gore?
> Not so; his crime's a fouler one —
> God made the old man poor. — WHITTIER.

2. *Hyperbole* consists in exaggerating a statement in order to increase its effectiveness.

> He was a man of boundless knowledge.

3. *Antithesis* consists merely of contrasted statements. This contrast may be found in a single sentence or it may be extended through an entire paragraph.

> Look like the innocent flower,
> But be the serpent under 't. — SHAKESPEARE.

4. *Climax* consists of an ascendant arrangement of ideas.

> I came, I saw, I conquered.

Anticlimax consists of a descending arrangement of ideas. The effect of an anticlimax is usually humorous.

> Here Britain's statesmen oft the fall foredoom
> Of foreign tyrants, and of nymphs at home;
> Here, thou, great Anna! whom three realms obey,
> Dost sometimes counsel take and sometimes tea. —POPE.

Oh, my brethren, avoid this practice, for it is a great sin and it is ungenteel.

5. *Interrogation* consists of a question that is asked, not for the purpose of obtaining information, but in order to make speech more effective. Such a question sets forth that which the writer neither doubts nor expects to be answered and is therefore called a *rhetorical question*. An affirmative question denies, and a negative question affirms.

1. Am I not free ?

2. Can storied urn or animated bust
Back to its mansion call the fleeting breath ?

126. Use of Figures of Speech. — 1. Never write for the purpose of using figures of speech. Nearly everything that we need to say can be well expressed in plain, unadorned English, and the ability to express our thoughts in this way is the essential thing. If a figure that adds force and clearness to your expression occurs to you, use it without hesitation. A figure may also add to the beauty of expression. The examples to be found in literature are frequently of this character. If well used, figures are effective, but the beginner should beware of a figure that is introduced for decorative purposes only. An attempt to find figures of speech in ordinary prose writing will show how rarely they are used.

2. The figures should fit the subject in hand. Some comparisons are appropriate and some are not. If the writer is familiar with his subject and deeply in earnest, the appropriate figures will rise spontaneously in his mind. If he is compelled to seek for them, the result will usually appear forced.

3. The effectiveness of a comparison, whether literal or figurative, depends upon the familiarity of the reader with one of the two things compared. To say that a petrel resembles a kite is of no value to one who knows nothing of either bird.

4. Suitable figures give picturesqueness and vivacity to language, but hackneyed figures should be avoided.

5. Elaborate and long-drawn-out figures, or an overabundance of short ones, should also be avoided.

6. A figure must be consistent throughout. A comparison once begun must be carried through without change; mixing figures often produces ridiculous results. The "mixed metaphor" is a common blunder of beginners. This fault may arise either from confusing different metaphors in the same sentence, or from blending literal with metaphorical language. The following are illustrations: —

1. [Confused metaphor.] Let us pin our faith to the rock of perseverance, where it may sail on to success on the wings of hope.

2. [Literal and figurative blended.] Washington was the father of his country and a surveyor of ability.

3. When the last awful moment came, the star of liberty went down with all on board.

4. The glorious work will never be accomplished until the good ship "Temperance" shall sail from one end of the land to the other, and with a cry of "Victory!" at each step she takes, shall plant her banner in every city, town, and village in the United States.

5. All along the untrodden paths of the future we see the hidden footprints of an unseen hand.

6. The British lion, whether it is roaming the deserts of India, or climbing the forests of Canada, will never draw in its horns nor retire into its shell.

7. Young man, if you have the spark of genius in you, water it.

EXERCISES

A. Are the images that you form made more vivid by the use of the figures in the following selections ?

1. She began to screech as wild as ocean birds.

2. And when its force expended,
The harmless storm was ended;
And as the sunrise splendid
Came blushing o'er the sea —

3. As a demon is hurled by an angel's spear,
Heels over head, to his proper sphere —
Heels over head and head over heels, —
Dizzily down the abyss he wheels, —
So fell Darius. — J. T. TROWBRIDGE.

4. Nearing the end of the narrative, Ben paced up and down the narrow limits of the tent in great excitement, running his fingers through his hair, and barking out a question now and then.

5. A sky above,
Where one white cloud like a stray lamb doth move.
— LOWELL.

6. It is to be regretted that the prose writings of Milton should, in our time, be so little read. As compositions, they deserve the attention of every man who wishes to become acquainted with the full power of the English language. They abound with passages compared with which the finest declamations of Burke sink into insignificance. They are a perfect field of cloth of gold. The style is stiff with gorgeous embroidery. — MACAULAY.

7. And close behind her stood
Eight daughters of the plow, stronger than men,
Huge women blowzed with health, and wind, and rain,
And labor. Each was like a Druid rock,
Or like a spire of land that stands apart
Cleft from the main and wall'd about with mews.
— TENNYSON.

8. But bland the smile that, like a wrinkling wind
On glassy water, drove his cheek in lines. — TENNYSON.

9. The rush of affairs drifts words from their original meanings, as ships drag their anchors in a gale, but terms sheltered from common use hold to their moorings forever. — MILL.

B. Find ten figures of speech that you like.

Theme XLVIII. — *Write a story suggested by one of the following subjects:* —

1. A modern fable.
2. The willow whistle.

3. How I baked a cake.
4. The delayed picnic.
5. The missing slipper.
6. A misdirected letter.
7. A ride on a raft.
8. The rescue by the lifeboat.
9. A railway experience.
10. A soldier's heroism.

a. Will your readers form the images you wish them to form?

b. Have you found it necessary to use any figures of speech?

c. If so, have you used them in accordance with the suggestions in Section 126?

VIII. DESCRIPTION

127. Description. — Description is that form of discourse which has for its purpose the creation of an image. By means of description we attempt to cause our readers to form a picture of that which we have ourselves experienced. Each of our five senses contributes to our experiences, and we may have occasion to describe sights, sounds, odors, tastes, and feelings. As by far the greater part of description is concerned with what is seen, emphasis is given here to the description of objects of sight.

128. The Fundamental Image. — The beginning of a description should cause the reader to form a correct general outline of the object described. This general outline is called the fundamental image. If you look at a clock, for example, your first impression is one of *size*, *shape*, and *color*. This first impression, or fundamental image, must be made a part of your description, for no satisfactory image can be formed by the reader unless he knows, at least approximately, the size, shape, and color of the object described.

EXERCISES

A. After reading the italicized portion of each of the following selections, consider the image that it causes you to form: —

1. Only figure to yourself *a vast semicircular basin, full of fine blue sea*, and vessels of all sorts and sizes, some sailing out, some coming in, and others at anchor; and all around it palaces, and churches peeping over one another's heads, gardens, and marble terraces full of orange

and cypress trees, fountains, and trellis-works covered with vines, which altogether compose the grandest of theaters.

— GRAY: *To Richard West.*

2. For she stood at the head of *a deep green valley, carved from out the mountains in a perfect oval,* with a fence of sheer rock standing round it, eighty feet or a hundred high; from whose brink black wooded hills swept up to the sky-line. By her side a little river glided out from underground with a soft dark babble, unawares of daylight; then, growing brighter, lapsed away, and fell into the valley. There, as it ran down the meadow, alders stood on either marge, and grass was blading out upon it, and yellow tufts of rushes gathered, looking at the hurry. But further down, on either bank, were covered houses, built of stone, square and roughly cornered, set as if the brook were meant to be the street between them. — BLACKMORE: *Lorna Doone.*

3. Seeking for Johnson's birthplace, I found it in St. Mary's Square, which is not so much a square as the mere widening of a street. *The house is tall and thin, of three stories, with a square front, and a roof rising steep and high.* On a side-view, the building looks as if it had been cut in two in the midst, there being no slope of the roof on that side. A ladder slanted against the wall, and a painter was giving a livelier hue to the plaster. In a corner room of the basement, where old Michael Johnson may be supposed to have sold books, is now what we should call a dry-goods store, or according to the English phrase, a mercer's and haberdasher's shop.

— NATHANIEL HAWTHORNE: *Our Old Home.*

4. I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow; *a tall, strong, heavy, nut-brown man;* his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the saber cut across one cheek, a dirty, livid white. — ROBERT LOUIS STEVENSON: *Treasure Island.*

5. All visitors to Cambridge are familiar with *the spacious old-fashioned house* (*Craigie House*), *painted in yellow and white,* which stands far back from Brattle Street on the right, as one goes from Harvard Square to Mount Auburn. A gateway in the oddly patterned fence opens through a lilac hedge into the long walk, at the end of which, up low flights of steps, the house stands on its grassy terraces. Its ample front of two stories extends, including the broad verandas, to a width of more than eighty feet. There are large clumps of lilac

bushes upon the greensward, and on the left an aged and lofty elm tree throws its shadows upon the house, and sighs for its companion, killed many years ago by canker worms and too vigorous pruning. An Italian balustrade along the first terrace is a late addition; but the roof is crowned with a similiar railing of the old days.

— Samuel Longfellow: *Life of Henry Wadsworth Longfellow.*

129. Fundamental Image Unchanged. — The fundamental image may be indefinite and inexact, but it must be such that it will not need to be revised as details are added. If a description begins by saying, " In my grandfather's house there is an old-fashioned clock," the reader will form a mental picture of the clock. As the writer adds details about the hands, the face, the pendulum, and the decorations, this mental image will become more definite and exact. It will be added to, but its general outline will remain unchanged. If the description, however, concludes with the statement that the clock is not over a foot in height, it is probable that the reader will find that the mental image he has formed must be entirely changed, for most persons will have in mind a *large* clock and not a small one. It is evident that the approximate size of the clock should be stated in the beginning of the description. For the same reason any peculiarity of shape should be made known at once, and it would be better if the predominant color also were included. In the foregoing example the use of the word *mahogany* would assist in the formation of a correct fundamental image.

EXERCISES

A. Consider the images you form after reading each of the following sentences. Notice that the direct statement of size, shape, or color may be omitted when the readers are probably familiar with it:—

1. Lone Lake, which gave the farm its name, was a pond hardly larger than a city block. It was fed by hidden springs, and fringed about with reeds and cat-tails, stunted willows and shivering bushes.

2. In the corner of a large drafting-room sat a tall, thin, bony individual, whose long, wiry neck formed a complete circuit with an immense drawing-board, on which he was marking with feverish energy.

3. Miss Josephine Barry, thin, prim, and rigid, was knitting fiercely by the fire, her wrath quite unappeased and her eyes snapping through her gold-rimmed glasses.

4. Suddenly she beheld her pet kitten, a frisky little bunch of gray fur, scurrying across the snow toward the street into all the dangers that menace little kittens in this wicked world.

5. A huge cherry-tree grew outside, so close that its boughs tapped against the house, and it was so thick-set with blossoms that hardly a leaf was to be seen.

6. The night was clear and frosty, all ebony of shadow and silver of snowy slope; big stars were shining over the silent fields; here and there the dark pointed firs stood up with snow powdering their branches and the wind whistling through them.

B. If the word *circular* were omitted from the following selection should you get the correct fundamental image?

The room in which the rector sat was not large, nor was it like the usual ministerial study. The circular walls were not filled with books, but with panes of clear glass through which the light came with an even glow.

— JEANETTE LEE: *The Return of Eric Brancroft.* (*Harper's.*)

C. Select five buildings with which the members of the class are familiar. Write for each a single sentence that will give a correct fundamental image.

D. Select five other objects that you have seen, and write for each a single sentence that will give a correct fundamental image.

Theme XLIX.— *Write a paragraph describing something that you have seen.*

Suggested subjects: —

1. The largest house in town.
2. The old red barn.
3. A quaint little church.
4. A country schoolhouse.
5. The bridge.
6. The public library.

a. Underscore the sentence that gives the fundamental image.

Theme L. — *Write a description using as the topic statement one of the sentences prepared for Exercise C.*

130. Use of Comparison in Forming Fundamental Image. — A suitable comparison is very helpful in presenting a correct fundamental image. Notice the use of comparison in establishing the fundamental image in the following selections.

1. One of the best known of the flycatchers all over the country is the kingbird. *He is a little smaller than a robin*, and all in brownish black, with white breast. He has also white tips to his tail feathers, which look very fine when he spreads it out wide in flying. Among the head feathers of the kingbird is a small spot of orange color. This is called in the books a "concealed patch," because it is seldom seen, it is so hidden by the dark feathers.

— Mary Rogers Miller: *The Brook Book.*
(Copyright, 1902, by Doubleday, Page and Co.)

2. The Bay of Monterey *has been compared* by no less a person than General Sherman *to a bent fishing-hook*. . . . Santa Cruz sits exposed at the shank; the mouth of the Salinas River is at the middle of the bend; and Monterey itself is cozily ensconced beside the barb. Thus the ancient capital of California faces across the bay, while the Pacific Ocean, though hidden by low hills and forest, bombards her left flank and rear with never-dying surf. In front of the town, the long line of sea-beach trends north and northwest, and then westward to enclose the bay. — Stevenson: *Across the Plains.*

3. Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles, the right stroke is the road from Genappe, the cross of the A is the sunken road from Ohain to Braine l'Alleud. — VICTOR HUGO: *Les Miserables.*

It is sometimes difficult to form the correct image without a suitable comparison. Consider the image that you form while reading the following selection:—

It was nearly two feet long, with a broad, flat head, a round, blunt, dreadful-looking snout, and a thick, clumsy, chunky body, mounted on four short legs. In color it was jet black and brilliant orange, and its back and sides were covered with hard, round, glittering nodules. They were picked out in a curious pattern suggestive of a well-made Indian basket — indeed, we afterward learned that this creature furnishes the Indian a model for basket patterns. Its snout and throat were black and the head was black and orange. The under parts were all orange, rich and shiny.

Do you need to change the image that you have formed when the statement is made that the Gila monster described above is a lizard similar in shape to a small alligator?

Can any of the sentences written for Exercise *C* and *D*, page 163, be improved by the use of a suitable comparison?

131. Point of View. Unity. — What we see depends upon the point of view. Both the fundamental image and the details that should be included in a description depend upon the point of view. In order to give unity to a description, the fundamental image should be the one that would present itself to a person viewing the scene from the point selected, and the details described should be *only* those which could be seen from that point. We should not describe the back of a house as seen from the front gate, nor describe leaves upon trees a mile distant.

EXERCISES

A. Notice the point of view in each of the following selections: —

1. When he entered the room again, the clocks were striking ten. He stepped into the soft circle of moonlight that filled the room, and crossed to *one of the windows and stood looking down* — far below him the city sparkled and glowed; long lines of light marked the streets, and columns of light rose in the air, twinkling at a thousand points; here and there swift balls of light swung and sputtered, red and blue and green on the darkness, and overhead, planets swung in the cold and then grew red and shimmered. He pressed his forehead against the glass, looking down into the night.

— Jeanette Lee: *The Return of Eric Bancroft.* (*Harper's.*)

2. Late one afternoon, after a tortuous climb across a rugged country that heaves in billows like the ocean, we emerged *on one of those great hills encircling the city. Below us* lay Pittsburg, the huge, smoldering, roaring monster, flecking the uniform gray of its background with white puffs of steam. Upon the ear fell muffled detonations, varied at times by the distant metallic shriek of steel or the rumbling groan of tons of red-hot metal, twisted and tortured into new shapes. — Charles Henry White: *Pittsburg.* (*Harper's.*)

3. There could not be a more somber aspect of external nature than *as then seen from the windows of my study.* The great willow tree had caught and retained among its leaves a whole cataract of water, to be shaken down at intervals by the frequent gusts of wind. All day long, and for a week together, the rain was drip-drip-dripping and splash-splash-splashing from the eaves and bubbling and foaming into the tubs beneath the spouts. The old, unpainted shingles of the house and outbuildings were black with moisture, and the mosses of ancient growth upon the walls looked green and fresh, as if they were the newest things and afterthought of Time. The usually mirrored surface of the river was blurred by an infinity of raindrops. The whole landscape had a completely water-soaked appearance, conveying the impression that the earth was wet through like a sponge; while the summit of a wooded hill, about a mile distant, was enveloped in a dense mist, where the demon of the tempest seemed to have his abiding-place, and to be plotting still direr inclemencies.

— Nathaniel Hawthorne: *Mosses from an Old Manse.*

B. The point of view and the fundamental image are frequently combined in the same sentence. Write a sentence for each of the following that will contain both a point of view and a fundamental image: —

1. The schoolhouse.
2. A blacksmith shop.
3. The smallest house I have seen.
4. A flower garden.
5. My home.

C. In describing small objects, a point of view is frequently omitted. Do you need a point of view in order to describe a bobolink? a coyote? a tennis court? a mountain glen? a gray-squirrel ? a mouse ?

D. Notice the point of view in each of the following: —

Scott: *Ivanhoe.* Chapter XXIX. Paragraph beginning " Following with wonderful promptness," etc.

Franklin: *Autobiography.* Section 2. Paragraph beginning " I have been the more particular," etc.

Dickens: *Tale of Two Cities.* Book I, Chapter III. Second and last paragraph. Book II, Chapter XIV. First paragraph.

Scott: *The Talisman.* Chapter IV. Paragraph beginning " When he entered," etc.

Defoe: *Robinson Crusoe.* Chapter VII. Paragraph 4.

Scott: *Lady of the Lake.* Cantos I, xv; V, ii.

Longfellow: *Evangeline.* I, line 125; II, line 200; IV, line 489.

Whittier: *Snowbound.* Lines 155, 156.

Lowell: *The Vision of Sir Launfal.* Part I, line 147.

E. Find as many selections as you can that contain a point of view.

Theme LI. — *Write a descriptive paragraph.*

Suggested subjects: —

1. A shady avenue.
2. The railroad bridge.

3. A steamboat.
4. The train shed.
5. The fire house.
6. At the bend of the river.
7. Up the inlet.
8. My yard after a snowstorm.
9. A corner of my church.

a. Underscore the sentence or part of a sentence that states the point of view.

b. Have you given a correct fundamental image?

c. Does your description possess unity?

Theme LII. — *Select another subject and write a descriptive paragraph similar to the preceding one.*

132. Changing the Point of View. — Both the outside and the inside of a house cannot be seen from the same point of view. If we wish the reader to see both, the point of view must be changed, and in order to prevent confusion, the reader must be made aware of the change.

EXERCISES

A. Notice the changed point of view in the following selections: —

1. The ride from Milwaukee to the Mississippi is a fine ride at any time, superb in summer. To lean back in a reclining chair and whirl away in a breezy July day, past lakes, groves of oak, past fields of barley being reaped, past hayfields, where the heavy grass is toppling before the swift sickle, is a panorama of delight, a road full of delicious surprises, where down a sudden vista lakes open, or a distant wooded hill looms darkly blue, or swift streams, foaming deep down the solid rock, send whiffs of cool breezes in at the window.

— Hamlin Garland: *Scenes from Western Life.*

2. The usual approach to Arnheim was by the river. The visitor left the city in the early morning. During the forenoon he passed

between shores of a tranquil and domestic beauty, on which grazed innumerable sheep, their white fleece spotting the vivid green of rolling meadows. By degrees the idea of cultivation subsided into that of merely pastoral care. This slowly became merged in a sense of retirement — this again in a consciousness of solitude. As the evening approached, the channel grew more narrow; the banks more and more precipitous; and these latter were clothed in richer, more profuse, and more somber foliage. The water increased in transparency. The stream took a thousand turns, so that at no moment could its gleaming surface be seen for a greater distance than a furlong.

— Edgar Allan Poe: *The Domain of Arnheim.*

3. I had crossed a marshy tract full of willows, bulrushes, and odd, outlandish, swampy trees; and I had now come out upon the skirts of an open piece of undulating, sandy country, about a mile long, dotted with a few pines, and a great number of contorted trees, not unlike the oak in growth, but pale in the foliage, like willows. On the far side of the open stood one of the hills, with two quaint, craggy peaks, shining vividly in the sun.

I now felt for the first time the joy of exploration. The isle was uninhabited; my shipmates I had left behind, and nothing lived in front of me but dumb brutes and fowls. I turned hither and thither among the trees. Here and there were flowering plants, unknown to me; here and there I saw snakes, and one raised his head from a ledge of rock and hissed at me with a noise not unlike the spinning of a top. Little did I suppose that he was a deadly enemy, and that the noise was the famous rattle.

Then I came to a long thicket of these oak-like trees — live, or evergreen, oaks, I heard afterwards they should be called — which grew low along the sand like brambles, the boughs curiously twisted, the foliage compact, like thatch.

— Robert Louis Stevenson: *Treasure Island.*

B. Notice in the following selection how the changing position of the four barges affects the details of the description: —

Far up the lengthened lake were spied
Four darkening specks upon the tide,
That, slow enlarging on the view,
Four manned and masted barges grew,
And, bearing downwards from Glengyle,

Steered full upon the lonely isle;
The point of Brianchoil they passed,
And, to the windward as they cast,
Against the sun they gave to shine
The bold Sir Roderick's bannered Pine.
Nearer and nearer as they bear,
Spears, pikes, and axes flash in air.
Now might you see the tartans brave,
And plaids and plumage dance and wave:
Now see the bonnets sink and rise,
As his tough oar the rower plies;
See, flashing at each sturdy stroke,
The wave ascending into smoke;
See the proud pipers on the bow,
And mark the gaudy streamers flow
From their loud chanters down, and sweep
The furrowed bosom of the deep,
As, rushing through the lake amain,
They plied the ancient Highland strain.

— Sir Walter Scott: *The Lady of the Lake.*

Theme LIII. — *Write a description in which you need to change the point of view.*

Suggested subjects: —

1. The Hudson river.
2. Our summer home.
3. Boston harbor.
4. Scenes on the elevated railroad.
5. The view from Mt. B ——.
6. The street I live on.
7. My grandfather's farm.
8. Moving day.

a. Underscore the sentence or part of a sentence that indicates the change of the point of view.

b. Does your description possess unity?

Theme LIV. — *Write a descriptive paragraph similar to the preceding one.*

133. Selection of Characteristic Details. — After the point of view and the fundamental image have been stated, a description is completed by the addition of details. Since the purpose of description is to present the image of a particular object, details characteristic of that object should be selected. A description of a neighbor's barn should enable the reader to form an image of that particular barn, not of any barn. Any detail that distinguishes that barn from other barns should, therefore, be made prominent.

EXERCISES

A. Take one glance at a stranger. What do you notice most vividly?

B. Look carefully at two persons. Name the chief difference in appearance.

C. State one item by which a stranger can tell your house from any other on the same street.

D. How can you tell your cat from your neighbor's cat?

Theme LV. — *Describe some person, place, or object by the use of a few characteristic details.*

Suggested subjects: —

1. The first school I attended.
2. The most unselfish woman I know.
3. A teacher that I shall remember.
4. The lunch counter at recess.
5. My chum.
6. A bargain counter.
7. A student's room.
8. An up-to-date hat.

a. What sentence gives the fundamental image?
b. Have you used characteristic details?

Theme LVI. — *Select another subject and write a theme similar to the preceding one.*

134. Selection of Minor Details. — A few minor details give vividness and interest to a description; but too many details may cause confusion. Frequently a word or a phrase inserted in the sentence that gives the fundamental image will present minor details most effectively.

EXERCISES

A. Notice the italicized portion of the sentence giving the fundamental image in the following selection: —

I gazed upon the schoolroom into which he took me, as the most forlorn and desolate place I had ever seen. I see it now. A long room, with three long rows of desks, and six of forms, *and bristling all around with pegs for hats and slates.* Scraps of old copy-books and exercises litter the dirty floor. Two miserable little white mice, left behind by their owner, are running up and down in a fusty castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage, very little bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

— Charles Dickens: *David Copperfield.*

Theme LVII. — *Write a descriptive paragraph.*
Suggested subjects: —

1. The peddler's horse.
2. The gypsy camp.

3. The dress I saw at the theater.
4. The woodland road.
5. A curious old relic.
6. A tramp's dog.

a. Consider the fundamental image.

b. Can you make your description more vivid by using expressive words? (See Section 112.)

Theme LVIII. — *Select another subject and write a descriptive paragraph. Give special attention to the choice of minor details.*

135. Order of Details Determined by Position in Space. Coherence. — The order in which details should be presented in a description is affected by the position in space of the details themselves. If the first sentence describes a man's eyes, the second his feet, and the third his forehead, the mental image of the reader is likely to become confused. A paragraph so written would lack coherence, because the thought in one sentence would not lead easily and naturally to that in the next. One way of giving coherence to a paragraph is by placing together in the paragraph details that occur together in the object.

EXERCISES

A. If you were to write three paragraphs describing a man, which of the following details should you include in each?

(*a*) eyes, (*b*) size, (*c*) shoes, (*d*) complexion, (*e*) general appearance, (*f*) hair, (*g*) carriage, (*h*) trousers, (*i*) mouth, (*j*) coat, (*k*) nose.

B. Make a list of the details that might be mentioned in describing the outside of a church. Arrange them in appropriate groups.

C. Make a list of words that may be used to show the location of details, such as, *below, beyond, to the right, near, behind,* etc.

D. In the following paragraphs are the details arranged with reference to their position in space?

1. The tree before his window was but a shabby sycamore, and the window belonged to a hall bedroom in a shabby boarding house down a side street. The young man himself lay back in the steamer chair lent him by one of the few friends he had in town, and his overcoat was thrown over his knees. His hands, shrunken yet sinewy, lay crossed upon a book in his lap. His body was wasted by sickness, but the frame was well knit and solid. His face was still white and thin, although the yellow pallor of the sick-bed had gone already. His scanty boyish beard that curled about his chin had not been trimmed for two months, and his uncut brown hair fell thickly on the collar of his coat. His dark eyes bore the mark of recent suffering, but they revealed also a steadfast soul, strong to withstand misfortune. — Brander Matthews: *Spring in a Side Street.* (*Harper's.*)

2. Hélène watched the man delightedly. She took a keen pleasure in his bigness — the body too big for his chair, the legs too long for accommodation to their space, the hands too huge for the little cup he held — and the great head the larger for its shaggy mane of grizzled black hair. The hawk eyes under their hedges of brows, the lofty beaked nose, the gentle wide-cut mouth, the smooth-shaven face, whose skin, yellowed and deeply lined, stretched like leather over the jutting bony promontories underneath, all made for a certain majestic ugliness. Only America, she reflected, could have produced such a man. — Emily Pottle: *The Tradition.* (*Harper's.*)

3. The animal he bestrode was a broken-down plow-horse, that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral; but the other had the gleam of a genuine devil in it.

— Washington Irving: *The Legend of Sleepy Hollow.*

136. Emphasis. — By placing the fundamental image first, that which is most important secures the emphatic

position. The relative importance of the parts of a description determines the proportional amount of space to be given to each. Expressive words, properly chosen, will increase the force and vividness of a description.

Theme LIX. — *Write a description.*
Suggested subjects: —

1. A New England kitchen.
2. An heirloom.
3. " Down town " at Christmas.
4. The blind man on the corner.
5. My favorite picture.
6. In a blizzard.
7. A park after a rainstorm.

a. Is the fundamental image correct?
b. Does the description possess unity?
c. Does the description possess coherence?
d. Do the minor details make the description vivid?

Additional Themes. — *Write as many descriptive themes as time permits.*
Suggested subjects: —

1. An old-fashioned garden.
2. In my garret on a rainy day.
3. My birthplace.
4. Canoeing on the river.
5. The subway at 6 P. M.
6. Blueberrying on a July day.
7. How my church looked on Christmas Sunday.
8. A mine I once visited.
9. When school is out.
10. Our library table in the evening.

11. The chemical laboratory.
12. An interesting clock.
13. A certain Sunday-school class.
14. My neighbor's back yard.
15. A pet I once had.
16. After church.
17. My bookcase.
18. My favorite walk.
19. Our lesson on the frog.
20. A glimpse from my window.
21. The happiest person I know.
22. Our summer camp.
23. At breakfast.
24. An attractive shop window.
25. Between acts at the theater.
26. A person who has influenced me.
27. A neighbor's dog.
28. Our postman.
29. Fashions for a hot week.
30. My little brother on Christmas morning.

SUMMARY

1. Description is that form of discourse which has for its purpose the creation of an image. (Section 127.)
2. Each description should have:
   - *a.* A fundamental image. (Section 128.)
     - (1) The fundamental image must remain unchanged. (Section 129.)
     - (2) A comparison helps in the formation of a proper fundamental image. (Section 130.)
   - *b.* A point of view. (Section 131.)
     - (1) Only those details should be given which can be seen from the point of view.

(2) The point of view may change. (Section 132.)

c. A few characteristic details. (Section 133.)

d. A proper selection of minor details. (Section 134.)

e. A suitable arrangement of details. (Section 135.)

3. Each description should possess:

a. Unity, as determined by the point of view. (Section 131.)

b. Coherence, as determined by the arrangement of details in the proper space-order. (Section 135.)

c. Emphasis as determined by position, proportion of parts, and the selection of words. (Section 136.)

IX. LETTER WRITING

137. Importance of Form. — The rules concerning form are more rigid in letter writing than in other written work; and while some of them may seem trivial, it is highly important that they be closely followed. We are judged by our letters, and a failure to use the prescribed forms correctly may lead to consequences that are far from trivial. Applicants for good positions have been rejected because they either did not know or did not heed the correct usages in letter writing. Our letters stand as the direct representatives of ourselves, and in order to be considered business-like, educated, and cultured, we must give careful attention to margin, paragraph, indention, penmanship, spelling, and punctuation, as in other kinds of writing; and, in addition, we must use the special forms that good usage prescribes for letter writing.

138. Paper. — 1. *Size.* Business letters are usually written on single-sheet paper, eight by ten and a half inches in size. Letters of friendship are written on four-page paper of smaller size.

2. *Color.* White or delicately tinted paper is always in good taste. Highly tinted paper should be avoided. Black ink should be used.

3. *Ruling.* It is customary to use unruled paper. Care should be taken to write in even, straight lines across the unruled page.

4. *Order.* In business letters, only one side of the sheet is written upon. In letters of friendship all four pages may

be used. It is customary to use as the first page the one that is uppermost when the opening between the two sheets is to the right. The order of the other pages may vary; but whatever the order is, it should not be confusing to the reader.

5. *Folding.* Extreme care should be taken to fold the paper evenly and exactly. It should be so folded that it will fit the envelope.

139. The Parts of a Letter. — The parts of a letter are:

1. The heading.
2. The address.
3. The salutation.
4. The body.
5. The complimentary close.
6. The signature.

Each of these parts is indicated by the corresponding number in the first sample form.

(1)

(1) Alma, Mich., Sept. 3, 1910

(2) Miss Sarah Adams,
37 College Ave., Evanston, Ill.

(3) Dear Madam:

(4) I am in receipt of your letter inquiring.....
.....
.....
.....
.....
.....
.....

(5) Sincerely yours,
(6) David P. Henderson

(2)

Menominee, Wisconsin
September 3, 1910

American Typewriter Co.
263 Broadway, New York

Gentlemen:

Will you please send me a catalogue and .....
.....
.....
.....
.....

Yours truly,
(Miss) Clara B. Morris

(3)

Omaha, Neb.
September 3, 1910

Dear Henry,

I hope that you have not forgotten .....
.....
.....
.....
.....

Affectionately yours,
Maud Thompson

(4)

Urbana, Ill., Sept. 3, 1910

Dear Mother,

There are so many things that a freshman must do, that..
.....
.....
.....
.....

Your affectionate son,
Samuel J. Harper

(5)

319 Beacon Street
Boston, Mass.
September 3, 1910

My dear Mrs. Scott,
Since we returned from Europe we have been .....
.....
.....
.....
.....

Very truly yours,
Charles R. Bancroft

To Mrs. James T. Scott
Buckminster Road
Brookline, Mass.

(6)

September 3, 1910

Burr, White, & Co.
360 Main St.
Albany, N. Y.

Dear Sirs:
Enclosed please find check for .....
.....
.....
.....
.....

Yours truly,
Eleanor Ball

Mrs. George A. Ball
92 Walker Street
Portsmouth, N. H.

140. The Heading. — 1. The heading consists of the address of the writer and the date on which the letter is written.

2. Custom has decreed that the proper place for the heading of a letter is in the right-hand upper corner of the first page about an inch from the top of the page.

3. The heading may occupy one, two, or three lines. Each line after the first is indented as shown in Example 5.

4. Occasionally the address of the writer is placed at the close of the letter. (See Example 6.)

5. When numerous letters are sent from one person to another, the street and house number may be omitted.

6. The date should be placed at the beginning of the letter, because the reader will more readily understand the meaning if he knows the date. The year should be written in full. Do not write '09 for 1909. Never omit the date. It is a useful business habit to place a date upon every piece of written work.

7. A comma is used to separate items on the same line from one another. It is, however, a growing custom to consider items on succeeding lines as sufficiently separated to prevent confusion and, consequently, not to use a comma at the ends of lines, nor a period at the end of the last line. (See Example 5.) A period is used after each abbreviation.

141. The Address. — 1. The address of the person to whom the letter is written is placed one line below the last line of the heading and begins one inch from the left side of the page. (See Example 1.)

2. The address may occupy one, two, or three lines. Each line after the first is indented as shown in Example 6.

3. The punctuation of the address is the same as that of the heading. (See Section 140, 7.)

4. In letters of friendship the address is usually omitted or given at the close of the letter. (See Example 5.)

5. A woman should be addressed as *Miss* or *Mrs.* In case the woman is married, her husband's given name and

middle initial are commonly used, unless it is known that she prefers to have her own given name used. She should never be addressed with her husband's title.

6. A man should be addressed as *Mr.*, and a firm may in many cases be addressed as *Messrs.* It is considered proper to use the titles *Dr.*, *Rev.*, etc., but the form *Esq.* is going out of use. It is preferable to write official, professional, and military titles in full; as *Professor, The Reverend, Governor, General*, etc.

7. The President of the United States is officially addressed as "The President." Governors of states are addressed as "His Excellency, the Governor of New Jersey," etc., with the exception of the governors of Alabama, Kansas, Maine, Minnesota, and Utah, who are addressed as "The Honorable the Governor of Alabama," etc., and the governors of New York and Texas, who are addressed as "The Governor of New York," etc.

142. The Salutation. — 1. When the address is omitted, the salutation is placed on the line below the last line of the heading. When the address is given, the salutation is placed on the line below the last line of the address. In either case it should begin one inch from the left side of the page. (See Examples 3 and 6.)

2. The form of salutation depends upon the relations existing between the correspondents. For the mayor of a city, *Your Honor* is used. In official communications, it is appropriate to use *Sir* or *Sirs*. The forms *Dear Sir, My dear Sir, Madam, My dear Madam, Dear Sirs, Gentlemen,* are used in formal business letters. The term *Madam* may refer to either a married or an unmarried woman. The forms *Dear Miss Robinson, My dear Mrs. Hobart, Dear Mr. Fraser, My dear Mr. Scott,* are used in business letters when the correspondents are acquainted with each other. The same forms are used also in letters of friendship when the correspondents

are not well enough acquainted with each other to warrant the use of the more familiar forms, *My dear Mary, Dear Edmund, My dear Friend, Dear Cousin, My dear little Niece*, etc.

3. The adjectives between the first and last words of the salutation are not capitalized.

4. Either a comma or a colon should follow the salutation. The comma is the less formal. A dash may be used with either the comma or the colon, especially if the body of the letter begins on the same line with the salutation.

143. The Body of the Letter. — 1. The body of the letter should be written in paragraphs, each properly indented and punctuated, and each stating clearly a single point.

2. The body of the letter may begin to the right of the last word of the salutation on the line below. In the latter case it is indented, as shown below:

296 Ruskin St.
Rochester, N. Y.
Sept. 3, 1910

American Book Company
100 Washington Square
New York
Gentlemen: — Please send me by express.....
.....

New Haven, Conn.
Sept. 3, 1910

Mr. Benjamin D. Bartlett
Evanston, Ill.
My dear Mr. Bartlett,
Will it be convenient for you to see Mr. Chandler some day next week?.....
.....

144. The Complimentary Close. — 1. The complimentary close is placed one line below the last line of the body of the letter and toward the right side of the page.

2. The choice of a complimentary close, like that of a salutation, depends upon the relations existing between the correspondents. Such forms as *Your loving daughter*, *Your sincere friend*, *Affectionately yours*, indicate intimate acquaintanceship. In letters where existing relations are not so intimate and in some kinds of business letters, the forms *Sincerely yours*, *Yours very sincerely*, may be used appropriately. The most common forms in business letters are *Yours truly* and *Very truly yours*. The form *Respectfully yours* or *Yours very respectfully* should be used only when there is occasion for some special respect, as in writing to a person of high rank or position.

3. The complimentary close should always consist of more than one word and no word should be abbreviated.

4. Only the first word of the complimentary close should be capitalized.

5. A comma should be used after the complimentary close.

6. Avoid ungrammatical combinations of the complimentary close with the closing sentence of the letter; for example, the words " I am " must not be omitted from the following:

With kindest regards to your parents, I am
Sincerely yours,
Henry White

It is preferable to end the body of a letter with a complete sentence; for example,

Please express my kindest regards to your parents.
Sincerely yours,
Henry White

145. The Signature. — 1. The signature of the writer is placed one line below and to the right of the complimentary close. No period follows it, according to the prevailing form of punctuation.

2. It is difficult to determine the spelling of unfamiliar proper names if they are carelessly written. It is therefore important in writing to strangers that the signature be plainly written so that those who receive the letter may know how to address the reply.

3. A woman should make it plain whether she is to be addressed as *Miss* or *Mrs.* This can be done either by placing the title *Miss* or *Mrs.* in parentheses before the name, or by writing the whole address below and to the left of the signature. (See Examples 2 and 6.)

4. Except in cases of familiar relationship, the name should be signed in full. It is desirable that a person's signature be always the same. It is preferable to write at least one given name in full, because initials are not easily remembered by other people.

EXERCISES

Write suitable headings, addresses, salutations, complimentary endings, and signatures for the following letters: —

1. To Spaulding & Co., Wabash Ave., Chicago, Ill., ordering a book of rules for basket ball.
2. To your elder brother.
3. To the school board, asking for a gymnasium.
4. To some business house, making application for a position.
5. To the governor of your state.
6. From one stranger to another.
7. From an older brother to his little sister.
8. From a boy living in New Orleans to the father of his most intimate friend.

9. To the Fairview Hotel, Manitou, Colorado, asking for reservation of a room.
10. From a mother to her daughter.
11. From a girl to her former teacher.

146. The Envelope. — The direction on the envelope, commonly called the superscription, consists of the name and address of the person or persons to whom the letter is sent. The direction should be written in a careful and courteous manner and it should include all that is necessary to insure the prompt delivery of the letter to the proper destination.

The superscription may be arranged in three or four lines, each line beginning a little to the right of the line preceding. The name should be written about midway between the upper and lower edges of the envelope, and there should be nearly an equal amount of space left at each side. The street and number may be written either below the name or in the lower left corner. The lower left corner is the place also for any special direction that may be necessary for the speedy transmission of the letter: for example, "*c/o* Mr. Charles R. Brown."

If abbreviations are used for the names of states, they should be plainly written, especially where names of other states are similarly abbreviated. In compound names, such as North Dakota and West Virginia, do not abbreviate one part and write out the other. Either abbreviate both or write out both. If any punctuation besides the period after abbreviations is used, it consists of a comma after each line. It is the custom now to omit such punctuation. (See Section 140, 7.) Either form is in good taste, but the form adopted should be employed throughout the superscription. The comma should not be used in one line and omitted in another.

Stamp

Miss Margaret T. Baker

Grand Haven

Michigan

R. F. D., 4

Stamp

Professor James R. Fulton

232 Kenmore St.

Miami

Ohio

Stamp

Mr. Frank N. Thurston

Chicago

Illinois

1048 Warren Ave.

EXERCISES

Write proper superscriptions to letters written to the following: —

1. Thaddeus Bolton, living at 524 Q Street, Lincoln, Nebraska.
2. The wife of a physician of your acquaintance.
3. H. P. Judson, President of the University of Chicago, Chicago, Illinois.
4. Your mother, visiting some relative or friend.
5. The publishers G. P. Putnam's Sons, 27 W. 23 Street, New York, N. Y.
6. Edward Harrington, living at 1962 Seventh Avenue, New York.
7. To a friend at a seaside resort.
8. To a friend visiting your uncle in Oakland, California.

147. Business Letters. — 1. The purpose of business letters is to give information; therefore business letters must first of all be clear. In giving information, state facts so clearly that there can be no mistake. In asking information, frame your questions so that there can be no doubt as to the meaning. Do not omit important words or make use too frequently of abbreviations.

2. Business letters should be brief. Business men have no time to read long and rambling letters. State your points definitely and concisely. Short explanations may be necessary, but nothing foreign to the subject-matter should be introduced.

3. It is preferable to have each business letter devoted to a single subject. Minor items, such as requests for catalogues, etc., should not be attached to letters dealing with other business matters.

4. Business letters should be answered promptly. The answer should include a reference to the letter received and an acknowledgment of inclosures.

5. Business letters should *be courteous.* Discourteous *spoken* words may in time be forgotten; but *written* words may endure for hundreds of years. Do not write a letter that you would be unwilling to have preserved.

6. Business letters should follow closely the prescribed forms. Business men are keen critics. The punctuation, spelling, and grammar must be correct.

7. Write on one side of the paper only and fold the letter neatly, exactly, and to fit the envelope.

EXERCISES

Write at least three of the following suggested letters, paying attention to the rules for writing business letters: —

1. Write to a dry-goods firm, asking them to send you one of their catalogues.
2. Write to the manager of a football team in some town near yours, proposing a game.
3. Write the reply.
4. In reply to an advertisement, write an application for the position of clerk or a bookkeeper.
5. Write to the publishers of some magazine, informing them that your address has been changed from 27 K Street, Toledo, Ohio, to 2011 Prospect Avenue, Beatrice, Nebraska.
6. Write to the president of some college, asking him for information concerning the course of study you should follow in order to enter his college.

148. Letters of Friendship. — In business letters the necessity of brevity and clearness forces attention to the selection and arrangement of details. In letters of friendship the same degree of care in the selection of details

is not necessary, but a rambling, disjointed jumble of poorly selected and ill-arranged details may become tedious. The selection of material should be determined by the interest of the reader; and so far as possible the writer should include only that which is likely to entertain his reader.

We should be as slow to take offense in reading letters as we should be careful to avoid giving offense in writing them. Many friendships have been broken because some statement in a letter has been misconstrued. The written word may convey a meaning very different from that given by the spoken word, which has the aid of the tone of voice, the smile, and the personal presence.

EXERCISES

Write at least three of the following suggested letters: —

1. Write a letter to a classmate who has moved to another town, to tell him about the school of which he was once a member.
2. Write to a friend, to describe your visit to Niagara Falls.
3. Suppose yourself away from home. Write a letter to your little brother or sister at home.
4. If you have ever traveled, describe in a letter some place of interest that you have visited.
5. Write about a camping experience to a friend who is fond of camping.
6. Suppose your mother is away from home on a visit. Write her about the home life.
7. Write to a friend, to describe a party that you recently attended.
8. Suppose you have moved from one town to another. In a letter compare the two towns.

149. Formal Notes. — In *written* formal invitations, the third person is used throughout; for example:

Mr. and Mrs. Albert W. Elliot
request the pleasure of
Mr. John Baker's company
at dinner on Wednesday,
December sixth, at seven o'clock.

1068 Euclid Avenue

In case the invitation is *engraved*, the second person is used in place of the name of the guest, since the name of each person invited cannot be inserted in the engraved form; for example:

Mr. and Mrs. Frederick W. Thompson
request the pleasure
of your company on Monday evening,
December thirtieth,
at seven o'clock.

418 Beacon Street

150. Replies. — The reply should follow the style of the invitation. The date and hour of the invitation should be repeated in order to avoid mistake, and the response should be sent promptly.

Invitations issued by societies, clubs, classes, etc., should indicate to whom replies are to be sent, if replies are expected; for example:

The Senior Class
of the
Jamestown High School
invites you to attend the
Class Day Reception
Jordan Hall, Wednesday, June 22, 1910.
Eight to ten o'clock.

Reply to
Caroline B. Adams
36 Baker Avenue

Notice the wording of the following invitations and replies:—

(1)

Mr. Barker regrets his inability to accept
Mr. and Mrs. Albert W. Elliott's invitation to
dinner at seven o'clock, Wednesday, December sixth.

(2)

Miss Barrows accepts with pleasure Mr. and
Mrs. Thompson's invitation for Monday evening,
December thirtieth, at half-past eight o'clock.

(3)

Mr. Morris regrets that a previous engagement
prevents his accepting Mr. and Mrs. Thompson's
kind invitation for Monday evening, December
the thirtieth.

EXERCISES

1. Write an invitation to a golden wedding.
2. Mrs. Homer A. Payne invites Miss Eva Milton to dine with her next week Thursday at eight o'clock. Write out a formal invitation.

3. Write regrets to Mrs. Payne's invitation.
4. Write an acceptance of the same invitation.
5. Write a formal invitation to a party to be given in honor of your guest, Miss Grace Mason.

151. Informal Notes. — In subject matter there need be no difference between informal and formal invitations, the distinction being in the form in which they are written. The informal invitation is similar to a letter except that the same exactness about the heading is not required. Sometimes the heading is written and sometimes it is omitted. The address of the person sending the invitation and the date may be written below the body of the note to the left of the signature. Such notes should be simple, personal, and confined to one subject.

Notice the following examples of informal notes: —

(1)

My dear Mrs. Lathrop,

Will you not give us the pleasure of your company at dinner on next Friday evening at seven o'clock? Miss Todd of Philadelphia is visiting us, and we wish our friends to meet her.

Very sincerely yours,
Ethel M. Trainor

840 Forest Avenue
Dec. 5, 1905

(2)

Dec. 6, 1905

My dear Mrs. Trainor,

I regret sincerely that I cannot accept your invitation to dinner next Friday evening, for I have made a previous engagement that it will be impossible for me to break.

Yours most sincerely,
Emma Lathrop

(3)

My dear Blanche,

Mr. Gilmore and I are planning a little party for Thursday evening of this week. I hope you have no other engagement for that evening, as we shall be pleased to have you with us.

Very cordially yours,
Margaret Gilmore

(4)

My dear Margaret,

Fortunately I have no other engagement for this week Thursday evening, and I shall be delighted to spend the evening with you and your friends.

Very sincerely yours,
Blanche A. Church

EXERCISES

Write the following informal notes: —

1. Write to a friend, asking him or her to lend you a book.
2. Write an invitation to an informal trolley, tennis, or golf party.
3. Write the reply.
4. Invite one of your friends to spend his or her vacation with you.
5. Write a note to your sister, asking her to send you something that you left at home this morning.
6. Mrs. Edgar A. Snow invites Miss Mabel Minard to dine with her. Write out the invitation.
7. Write the acceptance.

X. EXPOSITION

152. Exposition. — Exposition is that form of discourse which has for its purpose explanation. Exposition answers such questions as How? Why? What does it mean? What is its use? Its primary object is to give information. It is concerned with that which is general, whereas description and narration deal with particular cases. We may describe a particular lake or tell in a narration what happened on that lake; but if we answer the question, What is a lake? the answer applies to any lake and is exposition. A description of an engine causes us to form an image of that engine; but an exposition explains why the engine runs, or how it is made, or what it is used for. A statement of what we did on Thanksgiving Day is narration, but a statement of how or why Thanksgiving Day is observed in America is exposition.

153. Length of Exposition. — Exposition may be of any length. Sometimes a word or two will serve to define the meaning of a term. More often one or more sentences will be required to make the meaning clear. A whole composition of any length, whether it is a single paragraph or a scientific treatise of many volumes, may be wholly exposition.

154. Exposition of Words. — If we are asked to explain the meaning of a word, our reply in many cases will be a brief definition. This definition may be merely a synonym or it may consist of one or more simpler words.

Definition by synonym is frequently used because of its brevity. In the smaller dictionaries the definitions are

largely of this kind. For example: to desert, *to abandon;* despot, *tyrant;* contemptible, *mean* or *vile;* to fuse, *to blend;* inviolable, *sacred.* Definition by synonym is inexact. If exactness is desired, it is obtained by means of the logical definition, which is not discussed here.

In defining a word by giving a synonym, we must be careful to choose that one which will be most likely to be understood by our readers, or our explanation will be of no value. For instance, in explaining the term *abate* to a child, if we say it means *to diminish,* and he is unfamiliar with that word, he is made none the wiser by our explanation. If we tell him that it means *to grow less,* he will, in all probability, understand our explanation. Definition consists largely in substituting common, everyday words for less familiar ones.

EXERCISES

Define the following terms either by giving a synonym or by using simpler words.

1. exasperate
2. antecedent
3. premeditate
4. sovereignty
5. equanimity
6. miscellaneous
7. herbarium
8. amenable
9. incorruptible
10. covetous
11. imminent
12. gratuitous
13. inflammable
14. picturesque
15. symphony
16. contralto
17. indispensable
18. magnanimity
19. incessant
20. environment
21. spontaneous
22. invulnerable
23. amicable
24. fruition
25. converge
26. incoherent
27. ambiguous
28. superciliousness
29. ostentation
30. eradicate
31. paradoxical
32. dexterous
33. abstemiousness
34. cæsura
35. athwart
36. affinity
37. churlish
38. sententious
39. burlesque

155. Study of Synonyms. — Many synonyms express shades of meaning that differ but little from one another, and a careful writer will select just the word that best

expresses his thought. In order to make this selection, a careful consideration of the differing shades of meaning expressed by synonyms is desirable. A discussion of these differences, especially if supplemented by examples showing the correct use of each term, is a desirable form of exposition. This study of synonyms should be accompanied by the study of their *antonyms*, that is, words of *opposite* meaning. Notice the following selection:—

When *beat* is used as a synonym of *defeat* it has a more extended application. *Beat* regards rather the power which has gained the victory; *defeat*, the condition to which the beaten person has been reduced. He who is beaten has fallen under the power of his opponent; he who is defeated has been compelled by superior force to abandon his attempt. Power and skill beat, but vigilance may defeat; that is to say, *beat* implies a close, while *defeat* admits also of a more indirect and remote competition. An open competitor beats; an uncalculated force may defeat the best-laid plans. Persons only are beaten, efforts also and schemes are defeated. Unsuccessful competitors in a race are beaten by the superior activity of the winner, and defeated as regards their own exertions to win. He who is beaten is humiliated. He who is defeated is disappointed. — SMITH: *Synonyms Discriminated.*

Theme LX. — *Explain the difference in meaning of the words in one of the following groups:* —

1. Admittance, admission.
2. Angry, mad.
3. Balance, rest, remainder.
4. Character, reputation.
5. Expect, suppose.
6. Learn, teach.
7. Majority, plurality.
8. Noted, notorious.

a. Have you made clear the differences in meaning?

b. Do your examples show the correct usage of each word?

NOTE. — A list of synonyms for further study will be found on page 279. As many additional themes of this type should be written as the teacher may direct.

156. Incomplete and Inaccurate Thoughts. — In reading what another person has written, care must be taken to get the exact meaning that his words are intended to convey. If you do not know the meanings of the words he uses, or if you substitute other ideas for those of the writer, your own thoughts become either incomplete or inaccurate. In order to think precisely what the writer intended you to think, you must know the meaning of the words he uses. If you do not know the meaning of *fluent* and *viscous*, you will fail to understand the statement, "Fluids range from the peculiarly fluent to the peculiarly viscous."

EXERCISES

A. Just which word or words, if any, in each of the following sentences keep you from understanding the full meaning of the sentence? Notice that a dictionary definition will not always make the meaning clear.

1. The proletariat came into the city during the day to work for their masters and were shut out of the city at night.
2. Sir Launfal, a young knight, proud of his lineage and his great possessions, and intolerant of every one who is not as well born as himself, decides to start forth on a quest for the Holy Grail.
3. The motif of the scene is as old as literature itself.
4. Galveston, the beautiful semitropical city of snowy cottages and green lawns, was razed so that he could see the seething waters of the gulf.

B. Select a list of words from to-day's lessons that you must look up in order to have a full understanding of the work. *This practice should be followed daily whether assigned or not.*

157. Study of Homonyms and Words often Confused. — Words of different meanings but of the same sound are called homonyms; as *to, too, two.* Care must be taken to

use each homonym with its proper meaning and not to substitute one for another.

There are also many other words and expressions that are so often incorrectly interchanged that some time may be spent with profit upon exercises in determining their correct usage. These exercises usually consist of brief reports to the class that set forth the meanings of the words, show their uses, and illustrate their differences.

In preparing such reports, determine the meanings of the words from as many sources as are available. The usual meaning can be determined from the dictionary. A fuller treatment is given in some dictionaries in a chapter on faulty diction. Additional material may be found in many of the textbooks on rhetoric, and in special books treating of word usage. After you have learned the correct use, prepare a report for the class that shall make that use clear to others. In the simplest form this report will consist of definitions and sentences in which the words are correctly used. The following examples, written by pupils, will serve to illustrate such reports:

1. A *council* is an assembly of persons convened for consultation or deliberation. *Counsel* is used to indicate either (1) an opinion as the result of consultation or (2) a lawyer engaged to give advice or to act as advocate in court. Lewis furnishes the following example of the use of these two words: "The plaintiff's *counsel* held a *council* with his partners in law, and finally gave him as his best *counsel* the advice that he should drop the suit; but, as Swift says, 'No man will take *counsel*, but every man will take money,' and the plaintiff refused to accept the advice unless the *counsel* could persuade the defendant to settle the case out of court by paying a large sum."

2. The correct meaning of *transpire* may perhaps be best understood by considering its derivations. It comes from *trans*, through, and *spiro*, breathe, from which it gets its meaning, *to escape gradually from secrecy*. It is frequently used incorrectly in the sense of *to happen*, but both Webster and the Standard dictionary condemn this use of the word. The latter says that it is often so misused, especially

in carelessly edited newspapers, as in "Comments on the heart-rending disaster which transpired yesterday are unnecessary, but," etc. When *transpire* is correctly used, it is not a synonym of *happen*. A thing that happened a year ago may transpire to-day, that is, it may "become known through unnoticed channels, exhale, as it were, through invisible pores like a vapor or a gas disengaging itself." Many things that happen in school thus become known by being passed along in a semisecret manner until nearly all know of them though few can tell just how the information was spread. *Transpire* may properly be applied to such a diffusion of knowledge.

Theme LXI. — *Report as suggested above on any one of the following groups of words :—*

1. Likely, liable, apt.
2. Healthy, healthful, wholesome.
3. Guess, think.
4. Both, each, every.
5. Complement, compliment.
6. Scholar, pupil, student.
7. Expect, suspect.
8. Lie, lay.

a. Have you made clear the correct use of the words under discussion ?

b. Can you give examples that do not follow the dictionaries so closely as do the illustrative reports above ?

NOTE. — Lists of homonyms and other words suitable for exercise similar to the above are given on pages 281, 284. The teacher will assign them to such an extent and at such times as seem desirable One such lesson a week will be found profitable.

158. Expository Sentences. — The clear explanation of our meaning often requires more than a simple definition or synonym. Careful thinking will therefore be necessary in order to combine correctly a sufficient number of details in such a way that the resulting sentence shall contain the

essentials of the explanation you are attempting to make. If you should be asked to define wireless telegraphy you might say, "Wireless telegraphy is a system of transmitting electrical impulses between instruments not connected by wires." Or again, if you should wish to state briefly the chief characteristics of a basket ball game, you might say, "Basket ball is an indoor game in which each of two teams of five players attempts to throw a large round ball into a basket defended by the other team."

EXERCISES

A. Explain in a single sentence each of the following: —

1. Aviation.
2. Conservation of national resources.
3. The game of baseball.
4. The game of hockey.
5. The game of football.
6. The game of tennis.
7. The difference between exposition and description.

B. Express in a single sentence the meaning of each of the following proverbs: —

1. Haste makes waste.
2. The wicked flee when no man pursueth.
3. All that glitters is not gold.
4. A bird in the hand is worth two in the bush.
5. Still waters run deep.
6. Make hay while the sun shines.
7. Everybody's friend is nobody's friend.

C. Does each sentence that you have written for the exercises above contain all details essential to a clear explanation?

D. Consider each sentence that you have written for the exercises above with reference to unity and coherence.

159. Expository Paragraphs. — In order to make our meaning clear it is frequently necessary to use more than one sentence. In such cases expository paragraphs may be written by use of some of the forms of paragraph development studied in Chapter II. Nearly every paragraph in this book, except some of the selections, is an expository paragraph.

160. Clearness. — Since the purpose of exposition is to give information, the first essential is clearness, and in order to be clear an exposition must have unity and coherence.

We cannot make clear to others that which we do not ourselves understand; therefore the first step in preparing to write an exposition is careful thinking. If we wish to tell how to make a box kite or how to make a fruit cake, we must ourselves know the proper way to do these things, or the kite made in accordance with our directions will not fly and the cake will be unfit to eat.

161. Outline. — Clear thinking is aided by the making of an outline. (See Section 51.)

The outline will assist in securing unity in the paragraph by enabling us to consider before we begin to write just which details are essential and which are not essential to the clear explanation of our thought.

The outline will assist in securing coherence in the paragraph by enabling us to arrange the details in such an order that one thought will suggest and make clear the one that follows.

If the exposition is concerned with explaining a process such as the manufacture of shoes, the making of the outline will be merely the arranging of the different operations in the order in which they occur. For all expository

paragraphs care must be taken to arrange the facts so that those which are necessary to the understanding of others shall come first.

EXERCISES

Make outlines for one or more of the following subjects: —

1. The duty of having an opinion.
2. What is school spirit?
3. How my house is warmed.
4. The difference between exposition and narration.
5. How a sundial marks time.
6. The discipline of drudgery.
7. How a fountain pen works; a mousetrap; a grindstone; a windmill; a vacuum cleaner.
8. Causes of the Revolutionary War.
9. Methods of irrigation.
10. Cause of hot springs.
11. A storm center.
12. Why I like history.

Theme LXII. — *Write a theme using one of the preceding subjects.*

a. Have you included only those details which are necessary for clearness?

b. Have you arranged the details in such an order that the paragraph is coherent?

Theme LXIII. — *Select another subject and write an expository paragraph.*

162. General Narration. — Explanations of a process of manufacture, methods of playing a game, and the like, often take the form of generalized narration. Such a narration will not tell what some one actually did, but will relate the things that are characteristic of the process or action under discussion whenever it happens. Such general narration is really exposition.

EXERCISES

A. Notice that the selection below is a generalized narration, showing what a hare does when hunted. In it no incident peculiar to some special occasion is introduced.

She [the hare] generally returns to the beat from which she was put up, running, as all the world knows, in a circle, or sometimes something like it, we had better say, that we may keep on good terms with the mathematical. At starting, she tears away at her utmost speed for a mile or more, and distances the dogs halfway; she then turns, diverging a little to the right or left, that she may not run into the mouths of her enemies — a necessity which accounts for what we call the circularity of her course. Her flight from home is direct and precipitate; but on her way back, when she has gained a little time for consideration and stratagem, she describes a curious labyrinth of short turnings and windings as if to perplex the dogs by the intricacy of her track.

— Richard Ayton.

B. The selection below narrates an actual hunt. Notice in what respects it differs from the preceding selection.

Sir Roger is so keen at this sport that he has been out almost every day since I came down; and upon the chaplain's offering to lend me his easy pad, I was prevailed on yesterday morning to make one of the company. I was extremely pleased, as we rid along, to observe the general benevolence of all the neighborhood towards my friend. The farmers' sons thought themselves happy if they could open a gate for the good old knight as he passed by; which he generally requited with a nod or a smile, and a kind inquiry after their fathers and uncles.

After we had rid about a mile from home, we came upon a large heath, and the sportsmen began to beat. They had done so for some time, when, as I was at a little distance from the rest of the company, I saw a hare pop out from a small furze brake almost under my horse's feet. I marked the way she took, which I endeavored to make the company sensible of by extending my arm; but to no purpose, till Sir Roger, who knows that none of my extraordinary motions are insignificant, rode up to me and asked me if puss was gone that way.

Upon my answering "Yes," he immediately called in the dogs, and put them upon the scent. As they were going off, I heard one of the country fellows muttering to his companion that 'twas a wonder they had not lost all their sport for want of the silent gentleman's crying, "Stole away."

This, with my aversion to leaping hedges, made me withdraw to a rising ground, from whence I could have the pleasure of the whole chase, without the fatigue of keeping in with the hounds. The hare immediately threw them above a mile behind her; but I was pleased to find that instead of running straight forwards, or, in hunter's language, "flying the country," as I was afraid she might have done, she wheeled about, and described a sort of circle round the hill, where I had taken my station, in such manner as gave me a very distinct view of the sport. I could see her first pass by, and the dogs some time afterwards, unraveling the whole track she had made, and following her through all her doubles. I was at the same time delighted in observing that deference which the rest of the pack paid to each particular hound, according to the character he had acquired among them: if they were at a fault, and an old hound of reputation opened but once, he was immediately followed by the whole cry; while a raw dog, or one who was a noted liar, might have yelped his heart out without being taken notice of.

The hare now, after having squatted two or three times, and been put up again as often, came still nearer to the place where she was at first started. The dogs pursued her, and these were followed by the jolly knight, who rode upon a white gelding, encompassed by his tenants and servants, and cheering his hounds with all the gayety of five and twenty. One of the sportsmen rode up to me, and told me that he was sure the chase was almost at an end, because the old dogs, which had hitherto lain behind, now headed the pack. The fellow was in the right. Our hare took a large field just under us, followed by the full cry in view. I must confess the brightness of the weather, the cheerfulness of everything around me, the chiding of the hounds, which was returned upon us in a double echo from two neighboring hills, with the hallooing of the sportsmen, and the sounding of the horn, lifted my spirits into a most lively pleasure, which I freely indulged because I was sure it was innocent. If I was under any concern, it was on account of the poor hare, that was now quite spent, and almost within the reach of her enemies; when the huntsman getting forward, threw down his pole before the dogs. They were now within eight yards of that game which they had been pursuing for almost as many

hours; yet on the signal before mentioned they all made a sudden stand, and though they continued opening as much as before, durst not once attempt to pass beyond the pole. At the same time Sir Roger rode forward, and alighting, took up the hare in his arms; which he soon after delivered up to one of his servants with an order, if she could be kept alive, to let her go in his great orchard; where it seems he has several of these prisoners of war, who live together in a very comfortable captivity. I was highly pleased to see the discipline of the pack, and the good nature of the knight, who could not find in his heart to murder a creature that had given him so much diversion.

— Budgell: *Sir Roger de Coverley Papers.*

Theme LXIV. — *Explain one of the following by the use of general narration:* —

1. Baking bread.
2. How paper is made.
3. How to play tennis (or some other game).
4. Catching trout.
5. A typical day at school.
6. How to pitch curves.
7. How to set a table for luncheon.
8. How to make a boat.
9. How some article is manufactured.
10. How to build a camp fire.
11. How to roast marshmallows.
12. How to wash lace.

a. Does your outline follow the proper time-order?

b. Do you need to add anything in order to make your meaning clear?

c. Consider each paragraph with reference to unity and coherence.

Theme LXV. — *Select a subject suggested by one of the subjects above. Prepare an outline and write a theme.*

163. Exposition by Use of Details. — An explanation is often easily made by means of a paragraph developed by use of details. If the sentence on page 202 defining basket ball were used as the topic statement of a paragraph, the reader would better understand the game when sentences were added telling various details.

In the writing of these paragraphs the principle of unity must be followed. (See Section 29.) Only those details should occur in the same paragraph which contribute to the clear understanding of the chief thought of the paragraph as expressed in the topic statement. Over-explanation is more confusing to the listener than under-explanation. To attempt to make clear all the finer points of baseball to a person hearing of the game for the first time, would probably result in giving him a less definite idea of the game than would a much briefer explanation that emphasized only the more important details. Notice the following expository paragraphs: —

1. The methods of plant migration are very numerous. The seeds of many plants are scattered by the wind, and many seeds are provided with wings, hairs, or down for this purpose. The maple, poplar, cottonwood, sycamore, dandelion, milkweed, and thistle are familiar examples of plants whose seeds are specially adapted for transportation by the wind. Hence they travel more rapidly and establish themselves in a new field more quickly than heavy-seeded plants. Many seeds are provided with hooks by which they attach themselves to animals and the clothing of men. These include what are popularly known as ticks, stickers, beggar's lice, burdocks, and cockleburs, and many other varieties. The seeds of edible fruits and berries are carried away by birds and other animals. Some plants, like the touch-me-not, have explosive seed pods which burst when ripe and throw the seeds to some distance. Seeds may be floated by rivers and ocean currents to great distances. Trees are apt to extend farther into new territory along streams, and the shell of the cocoanut enables it to survive a long voyage in salt water. Man is, often unintentionally, a most efficient disseminator of plants. Besides the various cultivated plants which

he has carried to all parts of the world, many undesirable ones have accompanied him. Most of our common weeds are robust and vigorous foreign plants which have extended themselves along lines of human travel, as the Russian thistle, French corn cockle, and Italian mustard.

2. The word *saga* meant originally a story to which constant repetition had given a conventional form. More definitely, it means a story of a god or hero designed to inspire the minds of chiefs and warriors with lofty sentiments as distinguished from stories told merely for the amusement of simple folk and children. In modern usage the word is confined to Scandinavian literature and signifies a condensation into one narrative of all the stories relating to a hero or to a traditional or historical event.

— Maude Elma Kingsley: *Outline Studies in Literature.*

3. Woods-walking differs as widely from ordinary walking as trap-shooting differs from field-shooting. A good pedestrian may tire very quickly in the forest. No two successive steps are of the same length; no two successive steps fall on the same quality of footing; no two successive steps are on the same level. These three are the major elements of fatigue. Add, further, the fact that your way is continually obstructed both by real difficulties — such as trees, trunks, and rocks — and lesser annoyances — such as branches, bushes, and even spider webs. These things will combine against endurance. The inexperienced person does not know how to meet them with a minimum of effort. The tenderfoot is in constant state of muscular and mental rigidity against a fall, or a stumble, or a cut across the face from some of the numerous woods scourges. This rigidity speedily exhausts the vital force. — Stewart Edward White: *The Forest.*

164. Exposition by Use of Examples. — The meaning of a topic statement may frequently be made clear by the use of examples. (See Section 34.) The following paragraph illustrates this method of explanation: —

The lower portions of stream valleys which have sunk below sea level are called *drowned valleys.* The lower St. Lawrence is perhaps the greatest example of a drowned valley in the world, but many other rivers are in the same condition. The old channel of the Hudson River may be traced upon the sea bottom about 125 miles beyond its present mouth, and its valley is drowned as far up as Troy, 150 miles. The sea extends up the Delaware River to Trenton, and Chesapeake

Bay with its many arms is the drowned valleys of the Susquehanna and its former tributaries. Many of the most famous harbors in the world, as San Francisco Bay, Puget Sound, the estuaries of the Thames and the Mersey, and the Scottish firths, are drowned valleys.

— DRYER: *Lessons in Physical Geography.*

Theme LXVI. — *Write an expository paragraph by use of example.*

Suggested subjects: —

1. Many new uses for cement have recently developed.
2. Some parts of housework are very pleasant.
3. Winter furnishes opportunity for many outdoor sports.
4. The training provided by football is in many ways desirable.
5. The scientific study of agriculture has increased farm products.

a. Have you used the best examples that you can think of?

Theme LXVII. — *By use of examples write a composition consisting of three or more paragraphs.*

165. Exposition by Use of Comparison or Contrast. — An explanation may often be easily made by means of a comparison, or a contrast, that shows how that which we are explaining is like, or how it differs from, something else. The steps in a process are better understood when we know how they differ and why they differ from the steps in some other process already known. A girl who knows how to play basket ball will understand football when she is told in what respects it is like or unlike basket ball. (See Section 35.) Observe the comparisons in the following selections: —

1. The lettuce is to me a most interesting study. Lettuce is like conversation; it must be fresh and crisp, so sparkling that you scarcely notice the bitter in it. Lettuce, like most talkers, is, however, apt to

run rapidly to seed. Blessed is that sort which comes to a head, and so remains, like a few people I know; growing more solid, and satisfactory and tender at the same time, and whiter at the center, and crisp in their maturity. Lettuce, like conversation, requires a good deal of oil, to avoid friction and keep the company smooth: a pinch of vinegar, by all means, but so mixed that you will notice no sharp contrasts, and a trifle of sugar. You can put anything, and the more things the better, into a salad, as into a conversation, but everything depends upon the skill of mixing. I feel that I am in the best society when I am with lettuce. It is in the select circle of vegetables.

— C. D. Warner.

2. In order to understand what we mean by the study of literature let us first consider what it is not. It is not the mere reading of books; it is not the study of the history of literature; it is not information about authors; it is not the reading of critical essays upon literature. However important these phases of the subject may be, they do not constitute the real study of literature. The latter is the act by which the reader enters through his own sympathy and imagination into the creative spirit of the author.

Theme LXVIII. — *Write a theme of one or two paragraphs in which you use comparison or contrast.*

Suggested subjects: —

1. How plants breathe.
2. Improvements in locomotion.
3. Why it is necessary to have order in the schoolroom.
4. Why some people see more than others.
5. Advantages of city life, or country life.
6. The protection of birds.
7. Two kinds of pleasure.

a. Have you used the best comparison that you can think of?

Theme LXIX. — *Select another subject and write an expository theme by use of comparison or contrast.*

166. Exposition by Use of Cause and Effect. — A very satisfactory form of explanation is the statement of cause and effect. The coherent order is usually that in which the causes are stated first. (See Section 36.) Notice the statement of cause and effect in the following selections: —

1. Migration of plants is not unlimited, because there are barriers which most plants cannot cross. The most efficient are oceans, mountain ranges, deserts, and regions already occupied by luxuriant vegetation. The plants of North America and Eurasia are much more alike than those of South America and Africa, because they have not been separated by such wide ocean barriers. The plants of Florida and Canada are more alike than those of Florida and Cuba, because the Florida strait, swept by the Gulf Stream, is an effectual barrier between these two regions.

2. The most immediate effect produced by forests is the improvement of the soil into which their roots penetrate. Wherever trees succeed in finding a foothold upon the surface of the earth, they proceed at once to make and to preserve a coating of soil, which in the end may become fit for cultivation. The roots penetrate downward into the crevices of the rock, starting as slender filaments which, growing in size, wedge the stones apart and thus make the beginnings of a soil. Into every cranny of the disrupted stone, yet other roots find their way and repeat the process of breaking. In this way in the subsoil, the rock is fractured into bits, becomes subjected to the dissolving action of the soil water, and so affords food for plants.

Forests also act to prevent floods. If the rain falls on an unforested country, the water flows quickly over the bare surface to the brooks and thence to the larger rivers on its way to the sea. In such a region the rain goes away to the ocean as it does from our house roofs or paved streets. When, however, the rain falls upon the forests, the water enters into a thick spongy layer, composed of partly decayed leaves together with trunks and branches which are constantly dropping from the trees upon the surface of the earth. Through this sponge the water moves but slowly on its way to the streams, and when it is actually in the brooks its progress downward is retarded by numerous dams made by fallen timber and driftwood. The result is that instead of pouring swiftly to the sea, the flood-waters may slowly creep away, requiring weeks in place of hours for their discharge to the greater rivers.

— N. S. Shaler: *Uses of Forests.*

Theme LXX. — *Write an expository paragraph by stating cause and effect.*

Suggested subjects: —

1. Why the days and nights are of unequal length.
2. Danger of over-exercise in sports.
3. The protection of forests.
4. The advantages of public parks.
5. Why slang is undesirable.
6. How seeds are scattered.

a. Does your paragraph possess unity?

b. Does your paragraph possess coherence?

Theme LXXI. — *Select another subject and write an expository paragraph by use of cause and effect.*

167. Exposition by a Combination of Methods. — Frequently the clear explanation of our thought will require the use of more than one of the methods of exposition. The one essential thing is that the explanation be clear. In order to be clear, it must possess unity and coherence; but it need not be written by any one of the methods of paragraph development. The writer must select that method or combination of methods which will most clearly express his meaning.

Additional Themes. — *Write as many expository themes as time permits.*

Suggested subjects: —

1. How to take a photograph.
2. Why I attend this school.
3. How to raise sweet peas or strawberries.
4. The greatest influences of my life.
5. Collecting post cards.
6. What constitutes success.

7. The influence of the modern newspaper.
8. The benefits of exercise.
9. Something I learned in botany; chemistry.
10. The advantages of city playgrounds.
11. How you would furnish a small, dark room.
12. How the President is elected.
13. How to take care of a furnace.
14. The origin of Thanksgiving.
15. Pleasures of skating.
16. The evils of billboard advertising.
17. How to protect the wild flowers.
18. Why everybody should learn to swim.
19. How to sweep a room.
20. How to pitch a tent.
21. The study I enjoy most.
22. What I intend to become and why.
23. Why bookkeeping is an important study.
24. Cause of the seasons.
25. How to make baskets.
26. The origin of the American flag.
27. Why one should be kind to animals.
28. How to make an aquarium.
29. What I can do to make this a better town or city.
30. The power of example.
31. Why I should read poetry.
32. What makes life best worth living.
33. Why we should study the classics.
34. The manners of American young people in public places

SUMMARY

1. Exposition is that form of discourse which has for its purpose explanation. (Section 152.)
2. Exposition may be of any length—words sentences, paragraphs, whole compositions, volumes. (Section 153.)

3. Exposition may use
   - *a.* Words (synonyms or simpler words). (Section 154.)
   - *b.* Sentences. (Section 158.)
   - *c.* Paragraphs. (Section 159.)
4. Understanding may be aided by
   - *a.* Studying synonyms. (Section 155.)
   - *b.* Avoiding incomplete and inaccurate thoughts. (Section 156.)
   - *c.* Studying homonyms and words often confused. (Section 157.)
5. Exposition must be clear. Therefore it must possess unity and coherence. (Section 160.)
6. An outline aids in securing unity and coherence. (Section 161.)
7. Exposition sometimes takes the form of generalized narration. (Section 162.)
8. Expository paragraphs may be written by the use of
   - *a.* Details. (Section 163.)
   - *b.* Examples. (Section 164.)
   - *c.* Comparison or contrast. (Section 165.)
   - *d.* Cause and effect. (Section 166.)
   - *e.* A combination of methods. (Section 167.)

XI. ARGUMENT

168. Argument. — Argument is that form of discourse which has for its purpose the proving of the truth or the falsity of a proposition. By means of argument we seek to convince some one else of the truth of a proposition that we ourselves believe. The fact that we argue implies that some one does not agree with us, and he who wishes to succeed in argument must give careful attention to his audience. The question that must always be in the mind of the writer is, What facts shall I select and in what order shall I present them in order to convince my reader?

169. Assertion is not Argument. — Mere assertion is not argument. An assertion that we believe a proposition does not *prove* that it is true. A mere denial is a sufficient answer to a mere assertion. In order to convince others that a proposition is true, proof must be advanced in its support. The teacher may not believe that the lesson is too long unless you show why it is impossible to prepare it properly in the time available. Your father may not believe that your allowance is too small until you explain to him your urgent needs. An argument consists of a proposition that is asserted to be true, and the proof that it is true.

170. Essential Characteristics of Argument. — The essential characteristics of argument are unity, coherence, and emphasis. Without them argument would fail to convince.

Unity demands that every idea introduced into an argument shall aid in establishing the truth of the proposition. Though items may be included tending to show that the

opposite view is the correct one, they should be introduced only to be refuted, or for the purpose of showing their weakness in contrast with the proofs offered in support of the proposition.

Coherence demands that an argument move forward connectedly to its conclusion. Since the purpose of argument is to bring the reader to a definite decision, any break in the continuity of thought seriously reduces the likelihood of success.

Emphasis demands that the more important proofs be placed where they will have the greatest effect in convincing the reader. Emphasis by position is secured by placing the strongest proofs at the beginning and at the end of the argument. Emphasis by proportion is secured by giving to each item in an argument an amount of space proportional to its importance.

171. Explanation in Argument. — The first step in argument is explanation. We cannot expect a person to give his assent to a proposition the meaning of which he does not understand. It is necessary, therefore, to have a definite proposition and to give a sufficient amount of explanation to make its meaning clear.

Often an explanation alone is sufficient to convince the hearer. Suppose you are trying to gain your parents' consent to take a certain course of study. They ask for an explanation of the different courses, and when they know what each contains, they are already convinced as to which is best for you.

The amount of explanation that is necessary depends upon the previous knowledge of the audience addressed. If you are trying to convince a member of your school board that domestic science should be taught in your high school, and if he already understands what is meant by the

term "domestic science," you not only waste time in explaining it, but you make him appear ignorant of what he already understands. With him you should proceed at once to give your reasons for the advisability of the introduction of this branch into your school. On the other hand, if you are talking with a member who does not know what you mean by "domestic science," an explanation will be the first thing necessary. If you explain too much, you may prejudice your case; and if you explain too little, the reader may fail to appreciate the arguments that follow.

An explanation may be either exposition or argument. If you explain how an invention works in order to inform the man who is listening, your explanation is exposition; but if you explain it to him for the purpose of convincing him that he should purchase it, the same explanation becomes argument.

172. Description and Narration in Argument. — Description and narration may also be used in argument. In order to prove that the scenery of Colorado is more beautiful than that of Switzerland, you might describe some particular scene. A narrative relating the improvement in some particular child after an operation for the removal of adenoids might become an effective argument in favor of establishing medical inspection in schools.

173. Summarizing an Argument. If an argument is long, it is well to summarize the chief points in closing (see pages 40 and 78) for the purpose of gathering together the various points made in the argument and of repeating them to impress them on the memory of the audience. With a short argument, such a summary is not so necessary. Notice the following summary of a long argument against placing a schoolhouse in a park.

It is unwise, and sets an unfortunate precedent, for the city to take any part of its few small parks and breathing spaces for building purposes. If the city once enters upon this policy, there is no indisputable reason why other breathing spaces should not be utilized for municipal building purposes.

The attempt to build upon Fort Hill Square will lead to slow and vexatious litigation.

If the city has the right to confiscate this park, it is economically unsound to place thereon a school building, for which land can be provided at a cost not exceeding $200,000, whereas the assessed value of Fort Hill Square Park is $480,000.

Fort Hill Square is in a steadily increasing turmoil of heavy teaming throughout the day. The noise resulting from this large volume of traffic and from the operation of the elevated railway, in close proximity, would make the proper conduct of classes practically impossible.

While this location would be convenient to the business men, whose identification with the school is of paramount importance, it would be highly inconvenient and inaccessible for a large majority of the pupils attending.

The single recommendation for this lot is that it can possibly be had for nothing beyond the cost of litigation.

While not the only possible one, a site universally agreed to be desirable has been suggested on Ferdinand Street, close by the new Abraham Lincoln school, the largest in Boston, the surroundings all tending toward something in the nature of a civic center.

With earnest desire to coöperate in every wise economy, the Chamber of Commerce believes that obvious serious objections and permanent disadvantages should not be ignored in the interest of an economy which in the end would prove to be a costly blunder. — *Herald.*

174. Plan of Argument. — An argument usually consists of the introduction, the body, and the conclusion.

The purpose of the *introduction* is to state the proposition or subject of the argument, and to explain all terms relating to the proposition.

The *body* consists of the *proof*, which includes everything that serves to convince the mind of the truth or falsity of the proposition.

The *conclusion* consists of a brief *summarizing* of the proof.

175. The Brief. — An outline of an argument is called a brief. Since unity, coherence, and emphasis are even more necessary in argument than in the other forms of discourse, the making of an outline is of great importance. Its preparation requires clear thinking, but when the outline is made, the task of completing the argument is much simplified. The brief differs from the ordinary outline in that it is composed of complete sentences. Notice the following brief:

I. Introduction

1. The proposition: *Manual training should be substituted for school athletics.*
2. Such explanation as is deemed necessary.

II. Proof. (Affirmative)

1. The exercise furnished by manual training is better adapted to the developing of the whole being, both physical and mental; for —
   - *a.* It requires the mind to act in order to determine what to do and how to do it.
   - *b.* It trains the muscles to carry out the ideal of the mind.
2. The effect of manual training on health is better; for —
   - *a.* Excessive exercise, harmful to growing children, is avoided.
   - *b.* Dangerous contests are avoided.
3. The moral effect of manual training is better; for —
   - *a.* Athletics develops the "anything to win" spirit, while manual training creates a wholesome desire to excel in the creation of something useful or beautiful.
   - *b.* Dishonesty in games may escape notice, but dishonesty in workmanship can never be concealed.

c. Athletics fosters slovenliness of dress and manners, while manual training has a tendency to cultivate the love of that which is clean and orderly.

4. The beneficial results of manual training have a wider effect upon the school; for —
   a. But comparatively few "make the team" and get the maximum athletic drill, whereas all pupils can take manual training.
5. The value of the competitive spirit developed by athletics is overestimated; for —
   a. The competitions of real life are seldom under the exciting conditions attendant upon athletic contests.
   b. The competitive spirit that really counts is that which results in honest, skillful workmanship persistently followed whether the worker is under observation or not. This spirit is encouraged by manual training and not by athletics.
6. The final results of manual training are much more valuable; for —
   a. The objects made are valuable.
   b. The skill of hand and eye will be of great practical value in after life.

III. Conclusion

Since it has been shown that manual training is better adapted than school athletics to the general physical development of the child, that its effect on both health and morals is better, that it has a wider effect on the school, and that its final results are more valuable, the decision should go to the affirmative.

EXERCISES

Make briefs for two or more of the following propositions: —

1. This high school should (or should not) have a single session.
2. The killing of any wild birds should (or should not) be prohibited by law.
3. Children should (or should not) be allowed to play in the streets.
4. The study of English composition is (or is not) more important than the study of bookkeeping.
5. The school board should (or should not) buy textbooks for students.
6. Evening schools should (or should not) be established in this city.
7. Interscholastic contests in oratory should (or should not) receive more attention than interscholastic contests in athletics.

Theme LXXII. — *Write an argument using one of the briefs prepared for the exercise above.*

a. Before writing the argument, examine the brief. Should anything be omitted in order to give unity? Should the order be changed in order to give coherence? Have you placed the strongest arguments in the emphatic positions?

b. After writing the argument, examine it with reference to unity, coherence, and emphasis. Have you given too much space to that which is relatively unimportant?

Theme LXXIII. — *Select another of the briefs prepared for the exercise above and write the argument in full.*

176. Arguments of Expediency. — An argument of expediency attempts to prove that one course of action is more advantageous than another. The argument therefore usually takes the form of a statement of advantages and disadvantages. Every argument of expediency must be preceded by an expressed or understood decision that either course of action is morally right. If a corporation should ask for a franchise for a street railway, the city officials might maintain that a double track should be laid. In proof of this, they would name the advantageous results that would follow from the use of a double track, such as the avoidance of delays on turnouts, the lessening of the liability of accidents, the greater rapidity in transportation, etc. To this, the persons seeking the franchise might reply that a double track would occupy too much of the street and hinder teams, or that the advantages were not sufficient to warrant the extra expense.

In deciding a question of expediency, you must consider carefully the facts that count for and against the proposition. It is necessary to bear in mind that a present advantage may not be a permanent one, and that what appears to you to be an advantage may not appear to others to be a benefit. That which seems to you to be the reason why you should take some high-school subject, may seem to your father or to your teacher to be the very reason why you should not take it.

Notice the following editorial, which appeared in the *Boston Latin School Register* shortly after a change was made whereby the pupils instead of the teachers moved from room to room for their various recitations: —

The new system of having the classes move about from room to room to their recitations has been in use for nearly a month, and there has been sufficient opportunity for testing its practicability and its advantages. There is no doubt that the new system alters the old form of recesses, shortening the two regular ones, but giving three minutes between recitations as a compensation for this loss. Although

theoretically we have more recess time than formerly, in the practical working out of the system we find that the three minutes between recitations is occupied in gathering up our books and reaching the next recitation room; besides this, that there is often some confusion in reaching the various classrooms, and that there are many little inconveniences which would not occur were we sitting at our own desks. On the other hand, as an offset to these disadvantages, there is the advantage of a change of position, and a respite from close attention, with a breathing spell in which to get the mind as well as the books ready for another lesson. The masters have in every recitation their own maps and reference books, with which they can often make their instruction much more forceful and interesting. Besides that, they have entire control of their own blackboards, and can leave work there without fear of its being erased to make room for that of some other master. The confusion will doubtless be lessened as time goes on and we become more used to the system. Even the first disadvantage is more or less offset by the fact that the short three-minute periods, although they cannot be used like ordinary recesses, yet serve to give us breathing space between recitations and to lessen the strain of continuous application; so that, on the whole, the advantages seem to counterbalance the disadvantages.

EXERCISES

What advantages and disadvantages can you think of for each of the following? State them orally to the class.

1. All telephone and telegraph wires in cities should be put underground.
2. The speed of bicycles and automobiles should be limited to eight miles per hour.
3. High-school football teams should not play match games on regular school days.
4. High-school pupils should not attend evening parties except on Fridays and Saturdays.
5. Monday would be a better day for a school holiday than Saturday.
6. The school session should be lengthened.

Theme LXXIV. — *Write two paragraphs, one of which shall give the advantages and the other the disadvantages that would arise from the adoption of any one of the following:* —

1. This school should have a longer recess.
2. This school should have a playground for the noon recess.
3. This school should be in session from eight o'clock until one o'clock.
4. All the pupils in this school should be seated in one large study hall.
5. Every high school should have a library.
6. The football team should be excused early in order to practice.
7. This school should have a greater number of public entertainments.

a. Consider each paragraph with reference to unity, coherence, and emphasis.

Theme LXXV. — *Select another proposition and write an argument showing the advantages or disadvantages that would arise from its adoption.*

177. Argument by Using Specific Instances. — Often we may convince our reader that a proposition is true by giving examples or stating specific instances. The examples of fertile river valleys given in the paragraph on page 38 prove the truth of the proposition, "The most productive lands in the world are flood plains." Notice the use of specific instances in the following selections: —

1. Now, out of doubt Antipholus is mad,
Else would he never so bemean himself.
A ring he hath of mine worth forty ducats,
And for the same he promised me a chain;
Both one and other he denies me now.
The reason that I gather he is mad,
Besides this present instance of his rage,
Is a mad tale he told to-day at dinner,
Of his own doors being shut against his entrance.
Belike his wife, acquainted with his fits,
On purpose shut the doors against his way.

— SHAKESPEARE: *The Comedy of Errors.*

2. No civilized nation, from the republics of antiquity down to our days, ever thought it wise or patriotic to preserve in conspicuous and durable form the mementos of victories won over fellow citizens in civil war. Why not? Because every citizen should feel himself with all others as the child of a common country, and not as a defeated foe. All civilized governments of our day have instinctively followed the same dictate of wisdom and patriotism. The Irishman when fighting for old England at Waterloo was not to behold on the red cross floating over him the name of the Boyne. The Scotch Highlander when standing in the trenches of Sevastopol was not, by the colors of his regiment, to be reminded of Culloden. No French soldier at Austerlitz or Solferino had to read on the tricolor any reminiscence of the Vendée. No Hungarian at Sadowa was taunted, by any Austrian banner, with the surrender of Villagos. No German regiment from Saxony or Hanover charging under the iron hail of Gravelotte was made to remember, by words written on a Prussian standard, that the black eagle had conquered them at Königgrätz and Langensalza.

— Carl Schurz: *Charles Sumner.*

3. Nearly everything that an animal does is the result of an inborn instinct acted upon by an outward stimulus. The margin wherein intelligent choice plays a part is very small. . . . Instinct is undoubtedly often modified by intelligence, and intelligence is as often guided or prompted by instinct, but one need not hesitate long as to which side of the line any given act of man or beast belongs. When the fox resorts to various tricks to outwit and delay the hound (if he ever consciously does so), he exercises a kind of intelligence — the lower form of which we call cunning — and he is prompted to this by an instinct of self-preservation. When the birds set up a hue and cry about a hawk, or an owl, or boldly attack him, they show intelligence in its simpler form, the intelligence that recognizes its enemies, prompted again by the instinct of self-preservation. When a hawk does not know a man on horseback from a horse, it shows a want of intelligence. When a crow is kept away from a cornfield by a string stretched around it, the fact shows how masterful is its fear and how shallow its wit. When a cat or a dog or a horse or a cow learns to open a gate or a door, it shows a degree of intelligence — power to imitate, to profit by experience. A machine could not learn to do it. If the animal were to close the door or gate behind it, that would be another step in intelligence. But its direct wants have no relation to the closing of the door, only to the opening of it. To close the door in-

volves an afterthought that an animal is not capable of. A horse will hesitate to go upon thin ice or frail bridges. This, no doubt, is an inherited instinct which has arisen in its ancestors from their fund of general experience with the world. How much with them has depended upon a secure footing! A pair of house-wrens had a nest in my well-curb; when the young were partly grown and heard any one enter the curb, they would set up a clamorous calling for food. When I scratched against the sides of the curb beneath them like some animal trying to climb up, their voices instantly hushed; the instinct of fear promptly overcame the instinct of hunger! Instinct is intelligence, but it is not the same as acquired individual intelligence; it is untaught.

— John Burroughs: *Some Natural History Doubts.* ("Harper's.")

EXERCISES

What facts or instances do you know which would lead you to believe either the following propositions or their opposites?

1. Dogs are intelligent.
2. Only excellent pupils can pass the college entrance examinations.
3. The carrying of firearms should be restricted.
4. Oak trees grow to be larger than maples.
5. Strikes increase the cost to the consumer.
6. A college education is beneficial.
7. Department stores injure the trade of smaller stores.
8. Advertising pays.

Theme LXXVI. — *Write a paragraph, proving by one or more examples, one of the propositions in the preceding exercise.*

a. Do your examples really illustrate what you are trying to prove?

b. Do they show that the proposition is always true or merely that it is true in certain cases?

Theme LXXVII. — *Select another proposition and prove it by means of specific instances.*

178. Argument by Stating Cause and Effect. — A cause and its effect are so closely connected that we may prove the existence of one by showing the existence of the other. A writer might attempt to prove that reciprocity with Canada should be established by showing that, if it were established, certain beneficial results would follow; or he might try to prove that the farmers of Illinois would soon be out of debt by showing the existence of conditions that would naturally produce such a result. Conversation abounds with brief argumentative sentences in which we show the truth of an assertion by stating its cause; for example, There will be skating to-morrow, because the weather is rapidly growing colder.

Notice the following selection: —

Mr. Carnegie has a short and simple way for the United States to win success in war. It is for us to close our ports to the commerce of the world, whereupon the enemy will starve. There are two reasons why this theory of Mr. Carnegie will not work in practice. The first is that men are never deterred by hardship from fighting to the last for a great principle. History abounds with examples of men who in grim and silent suffering struggled on to ultimate victory. The second is that, aside from temperamental causes, economic conditions exist that operate against the success of his scheme. Every great commercial nation is constantly widening the sources from which it may draw an adequate supply of necessities. To stop the export of grain from the United States to Great Britain, for example, would but render it necessary for Great Britain to increase the amount of wheat imported from Canada, Australia, Russia, Argentina, and Roumania. It seems clear therefore that the conditions that exist, both temperamental and economic, are such as to prevent the results that Mr. Carnegie believes would follow the adoption of his plan.

Theme LXXVIII. — *Write an argumentative paragraph by stating cause and effect.*

Suggested propositions: —

1. Athletes seldom secure high scholastic honors.
2. The Mississippi Valley will ultimately surpass New England as a manufacturing center.
3. A system of admitting pupils to college by certification will secure better pupils than a system of admission by examination.
4. Secret societies in high schools should be prohibited.
5. Industrial schools will soon be established in most cities.

a. Have you stated the reasons why your proposition is true?

b. Consider the unity, coherence, and emphasis of your paragraph.

Theme LXXIX. — *Select another proposition and write an argumentative paragraph by stating cause and effect.*

179. Argument by a Combination of Methods. — In order to make an argument convincing, a writer should use any method or combination of methods that best suits his purpose. He will use explanation, description, or narration, present advantages and disadvantages, supply specific instances or state causes and effects to the extent and in the order that will convince the reader.

Theme LXXX. — *Choose your own subject and write an argument using any method of development or combination of methods.*

a. Consider your brief with reference to unity, coherence, and emphasis.

180. The Value of Debate. — Participation in oral debate furnishes excellent practice in accurate and rapid thinking. The ability to think "on one's feet," to present arguments concisely and effectively, and to reply to opposing arguments, giving due weight to those which are true, and detecting and pointing out those which are false, is an accomplishment of great practical value. Such ability comes only from practice.

181. Speeches should not be Memorized. — A debater should not memorize his speech, for, if he does, he will not be able to answer readily the arguments of his opponents or reply to the attacks made upon his own arguments. The most important part of the preparation for a debate is the making of a carefully considered brief in which the points to be made are grouped in the most effective way. Writing the complete argument will aid in mastering the subject, but the debate itself should be made with only the brief in hand, or better still, in mind.

182. Forms of Address in Debating. — Certain conventional forms of address are used in debating. The presiding officer is called "Mr. Chairman." The speakers are never referred to by name but as "my colleagues," "my colleague, the first speaker on the affirmative (or negative)," "my opponents," or "my opponent, the second speaker on the affirmative (or negative)."

183. Statement of the Question. — The subject of debate may be stated in the form of a resolution, a declarative sentence, or a question; as, "Resolved: That the recess should be lengthened," or "The recess should be lengthened," or, "Should the recess be lengthened?" In any case, the affirmative must show why the recess should be lengthened, and the negative why it should not be lengthened.

In a formal debate the statement of the question and its meaning should be definitely determined in advance. Care must be taken to state it so that no mere quibbling over the meanings of terms can take the place of real arguments. Even if the subject of debate is so stated that such a quibble is possible, any self-respecting debater will meet the question at issue fairly and squarely, preferring defeat to a victory won by juggling with the meanings of terms.

184. Is Belief Necessary in Debate? — If we are really arguing for a purpose, we should believe in the truth of the proposition that we support. If the members of the school board were discussing the desirability of building a new schoolhouse, each would speak in accordance with his belief. But if a class in school should debate such a question, having in mind not the determination of the question, but merely the selection and arrangement of the arguments for and against the proposition in the most effective way, each pupil might present the side in which he did not really believe.

EXERCISES

Consider each of the following propositions. Do you believe the affirmative or the negative?

1. This city needs a new high-school building.
2. All the pupils in the high school should be members of the athletic association.
3. The school board should purchase an athletic field for the use of the high-school pupils.
4. The street railway should carry pupils to and from school for half fare.
5. There should be a lunch room in this school.
6. Fairy stories should not be told to children.

Theme LXXXI. — *Write a paragraph telling why you believe one of the propositions in the preceding exercise.*

a. Consider the unity, coherence, and emphasis of your paragraph.

185. Order of Presentation. — The order of presentation of the different points made in a debate will be to some extent determined by the circumstances of each debate. This is especially true with speakers after the first. Generally, however, the emphatic positions, that is, the first and last, will be given to those arguments that seem to have the greatest weight, while those of less importance will occupy the central portion of your theme.

186. Direct and Indirect Argument. — That part of our theme which states our own arguments is called direct argument, and that part in which we reply to our opponents is called indirect argument or *refutation*. It is often very important to show that the opposing argument is false or, if true, has been given an exaggerated importance that it does not really possess. If, however, it is true and of weight, it should be frankly acknowledged. Our desire for victory should not cause us to disregard the truth. If the argument of our opponent has been so strong that it seems to have taken possession of the audience, we must reply to it in the beginning. If it is of less weight, each separate point may be discussed as we take up related points in our own argument. Often it will be found best to give the refutation a place just preceding our own last and strongest argument.

It is evident that each case cannot be determined by rule, but must be determined for itself, and it is because of the exercise of judgment required that practice in debating is so valuable. A dozen boys or girls may, with much pleasure and profit, spend an evening a week as a debating club.

187. Cautions in Debating. — A few cautions with respect to debating will be helpful.

1. Be fair. A debate is in the nature of a contest, and is quite as interesting as any other contest. The desire to win should never lead you to take any unfair advantage or to descend to mere quibbling over the statement of the proposition or the meanings of the terms. Win fairly or not at all.

2. Be honest with yourself. Do not present arguments that you know to be false, in the hope that your opponent cannot prove their falsity. The arguments that you present should be real arguments for the side that you uphold, even though you believe that there are weightier ones on the other side. Do not use an example that seems to apply if you know that it does not. Do not allow your desire for victory to overcome your desire for truth.

3. Do not argue for the sake of arguing, nor develop the habit of arguing in season and out. In school and out there are persons who, like Will Carleton's Uncle Sammy, "were born for arguing." They use their own time in an unprofitable way, and what is worse, they waste the time of others. They are not seeking for truth, but for controversy. It is as bad to doubt everything you hear as it is to believe everything.

4. Remember that mere statement is not argument. The fact that you believe a proposition does not make it true. In order to have weight, a statement must be related to some proposition that *the audience* believes.

5. Remember that exhortation is not argument. Entreaty may persuade one to action, but in debate you should aim to convince the intellect. Clear, accurate thinking on your own part, in order that you may present sound, logical arguments, is the first essential.

Theme LXXXII. — *Prepare to debate one of the following propositions:* —

1. Foreign immigration should be restricted.
2. Is novel reading a waste of time?
3. Should girls join the athletic association?
4. Resolved: That a debating club should be established in this school.
5. Boys who cannot go to college should take a commercial course in the high school.

a. Consider your brief carefully. Have you placed your strongest arguments in the emphatic positions?

b. What arguments shall you probably need to refute? In order to answer this question make a brief for the other side of the question.

Additional Themes. — *Write as many additional argumentative themes as time permits.*

Suggested subjects: —

1. Asphalt paving is more satisfactory than brick pavement.
2. Athletic contests between schools should be prohibited.
3. Every boy should learn a trade.
4. The college course should be shortened.
5. School should be dismissed whenever the temperature is over 80° Fahrenheit indoors.
6. Whispering should be allowed in the study hall.
7. Every high-school pupil should be required to study English composition each year of the course.
8. Written examinations are desirable.
9. High-school boys should not enter track athletics.
10. Rural free delivery of mail will do more good than schools.

11. In a large city a single central high school is to be preferred to several suburban high schools.
12. Girls should be required to take a course in household science and arts.
13. Amateur athletes should be allowed to play summer baseball for pay.
14. In *Ivanhoe*, Scott makes Rebecca more attractive than Rowena.
15. The streets should be kept clean.
16. The school paper should be improved or discontinued.
17. Which is more important, oral or written composition?
18. Argument is more nearly like exposition than it is like narration or description.
19. Saturday afternoon should be a holiday for every one.
20. The Panama Canal should be fortified.
21. Drawing is of greater commercial importance than arithmetic.

SUMMARY

1. Argument is that form of discourse which has for its purpose the proving of the truth or the falsity of a proposition. (Section 168.)
2. Assertion is not argument. (Section 169.)
3. The essential characteristics of argument are:

   a. Unity
   b. Coherence } (Section 170.)
   c. Emphasis

4. The first step in argument is explanation. (Section 171.)
5. Description and narration may also be used in argument. (Section 172.)
6. A long argument requires a summary. (Section 173.)

7. The plan of an argument should usually include:
   - *a.* Introduction
   - *b.* Proof
   - *c.* Conclusion

   (Section 174.)
8. The brief is very important in argument. (Section 175.)
9. An argument may be developed:
   - *a.* By stating advantages and disadvantages. (Section 176.)
   - *b.* By using specific instances. (Section 177.)
   - *c.* By stating cause and effect. (Section 178.)
   - *d.* By a combination of methods. (Section 179.)
10. Debate.
    - *a.* Oral debating is a valuable exercise. (Section 180.)
    - *b.* A debate should not be memorized. (Section 181.)
    - *c.* The proper forms of address should be used. (Section 182.)
    - *d.* The subject of the debate may be stated in the form of a resolution, a declarative sentence, or a question. (Section 183.)
    - *e.* Belief is not necessary in debate. (Section 184.)
    - *f.* The most important arguments should be given the first and last positions. (Section 185.)
    - *g.* The refutation of opposing arguments may usually be best done just preceding our own last and strongest argument. (Section 186.)
    - *h.* Cautions in debating. (Section 187.)
      (1) Be fair.
      (2) Be honest with yourself.
      (3) Do not allow your desire for victory to overcome your desire for truth.
      (4) Remember that mere statement is not argument.
      (5) Remember that exhortation is not argument.

XII. GRAMMAR

188. Grammar. — English Grammar is a systematic statement of the principles and usages of the English language.

Words, phrases, and clauses are called the *grammatical elements*.

189. Grammatical Processes. — Classification, inflection, and syntax are called the *grammatical processes*.

1. *Classification* is the process of arranging words or word groups in classes.

2. *Inflection* is a change in the form of a word to show some change in its use or meaning.

Note. Many changes that were formerly inflections but are now indicated by prepositions, auxiliaries, etc., are still described as inflections.

3. *Syntax* treats of the ways in which words are joined in sentences.

Note. The more important rules of syntax are given on pages 124 to 129.

Parsing means stating the classification, inflection, and syntax of a word.

PARTS OF SPEECH

190. Parts of Speech. — Words are classified according to their uses into eight groups, called parts of speech.

Noun	Verb	Preposition	Interjection
Pronoun	Adverb	Conjunction	
Adjective			

191. Nouns. — A noun is a word or words used as a name. A noun may be used to name an object, person, place, action, quality, or condition.

Object	Person	Place	Action	Quality	Condition
ball	*man*	*street*	*swimming*	*goodness*	*childhood*
cap	*John*	*Chicago*	*playing*	*truth*	*poverty*

192. Classification of Nouns. — Nouns are of two classes: **proper** and **common.**

193. A **proper noun** is the name of an individual person, place, or thing. A proper noun is always begun with a capital letter.

Henry, Boston, England, March.

194. A **common noun** is a name applied to any one of a class of persons, places, or things or is used to name an action, quality, or condition.

man, street, book, reading, greatness, wealth.

Common nouns are subdivided into three classes: **concrete, abstract,** and **collective.**

1. A *concrete noun* is the name of a person, place, or thing that exists in space.

man, barn, plow, ladder, chair.

2. An *abstract noun* is the name of an action, quality, or condition that does not occupy space. (For abstract nouns that name an action see gerunds and verbal nouns. Sections 237 and 238.) Abstract nouns are formed from other words by adding *ness, th, ery, hood, ing,* etc.

good, *goodness;* grow, *growth;* image, *imagery;* child, *childhood.*

3. A *collective noun* is the name of a group of persons or things considered as one.

mob, crowd, committee, congress.

195. Inflection of Nouns. — Nouns are inflected to indicate **gender, number,** and **case.**

196. Gender is a grammatical distinction denoting sex. There are three genders: **masculine, feminine,** and **neuter.**

1. The names of males are in the *masculine gender.*

boy, man, John, farmer.

2. The names of females are in the *feminine gender.*

girl, woman, laundress, Mary.

3. The names of things without sex are in the *neuter gender.*

box, head, tree, lamp.

Note. Names that do not indicate sex are said to be in the *common gender.*

cat, bird, cattle, deer.

There are three ways of indicating gender.

(1.) By the use of different words: *son, daughter.*
(2.) By the use of prefixes: *man*servant, *maid*servant.
(3.) By the use of suffixes: host, host*ess;* hero, hero*ine.*

197. Number is a grammatical distinction that shows whether a noun or a pronoun names one thing or more than one. There are two numbers: **singular** (denoting one) and **plural** (denoting more than one).

198. Formation of the Plural. — There are three ways of forming the plural:

1. The plural of most nouns is formed by adding *s* or *es* to the singular.

day, days; horse, horses; dog, dogs.

Note a. In compound words the *s* is usually added to the principal word: *son-in-law, sons-in-law.*

Note b. In some compound words both parts are made plural: manservant, *menservants.* Either *the Miss Blakes* or *the Misses Blake* may be used.

Note c. In words compounded with *ful*, the *s* is added to the last syllable: *handful, handfuls; spoonful, spoonfuls.* The *s* may, however, be added to the principal word to indicate that more than one cup, hand, or spoon, etc., are filled: *spoonsful, cupsful.*

Note d. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es: lady, ladies; duty, duties.* Nouns ending in *y* preceded by a vowel form the plural regularly: *valley, valleys.*

Note e. Some nouns ending in *o* preceded by a consonant form their plural by adding *es* to the singular: *echo, echoes; veto, vetoes; cargo, cargoes; negro, negroes; motto, mottoes; potato, potatoes.* Other nouns of this class generally form their plurals regularly, though usage differs with regard to some of them. Those in which final *o* is preceded by a vowel form their plurals regularly: *cameo, cameos; punctilio, punctilios.*

Note f. Some nouns ending in *f* or *fe* change *f* to *v* and add *es* or *s: calf, calves; elf, elves; knife, knives; wife, wives.* Notice, however: *cliff, cliffs; roof, roofs; chief, chiefs;* etc.

Note g. The plural of letters and figures is formed by adding *'s.* The plural of words indicating numbers is formed regularly: 2, 2's; 3, 3's; *t, t's. ten, tens; five, fives.*

2. The plural of a few nouns is formed by the use of *en.*

ox, oxen.

3. The plural of some nouns is formed by changing vowel sounds.

foot, feet; tooth, teeth; mouse, mice; man, men.

Other points to be noted concerning the formation of the plural of nouns are as follows:

(1.) Many words derived from foreign languages retain the plural of the language from which they are derived:

alumna, alumnæ; alumnus, alumni; analysis, analyses; datum, data; erratum, errata; crisis, crises; bacterium, bacteria; hypothesis, hypotheses; parenthesis, parentheses; thesis, theses; criterion, criteria; focus, foci.

Note a. Some foreign words have also a regular English plural: *appendix, appendices* or *appendixes; cherub, cherubim* or *cherubs; formula, formulæ* or *formulas; genus, genera* or *genuses; memorandum, memoranda* or *memorandums.*

(2.) Some nouns have two plurals with different meanings.

brother	*brothers* (by blood).	*brethren* (of a society).
cloth	*cloths* (kinds of cloth).	*clothes* (garments).
index	*indexes* (to books).	*indices* (to algebraic quantities).

(3.) Some nouns have the same form for both the singular and the plural.

deer, sheep.

(4.) Some nouns are used only in the plural.

scissors, thanks, tongs.

(5.) Some nouns have no plural.

pride, flesh.

(6.) Some nouns are plural in form but singular in meaning.

news, politics, alms.

199. Case is a grammatical distinction that shows the relation that a noun or a pronoun bears to other words in the sentence. The case of a noun or a pronoun is determined by the *use* that it has in the sentence. There are three cases: **nominative, possessive,** and **objective.**

200. The **nominative case** is the case of the subject, and answers the questions, Who? or What?

John runs. *Marbles* are round. *Mary* is tall.

A noun is also in the nominative case when used:

1. *As a subjective complement.* A word that refers to the subject and completes the meaning of a verb is a subjective complement. A noun or a pronoun used as a subjective complement has the same meaning as the subject, is in the nominative case, and is sometimes called a *predicate nominative.* (For complements, see Section 257.)

John is a *blacksmith.* Mr. Parsons was elected *senator.*

2. *As nominative of direct address.* A noun used in direct address is in the nominative case. It is not connected with any verb. The nominative of direct address is also called the *vocative case.*

John, you are growing very tall. Come here, *Mary.*

3. *As exclamatory nominative.* A noun used in exclamation without a verb is in the nominative case.

A *sail!* A *sail!* Now rescue is at hand.
Alas, the *day,* when I was born!

4. *As nominative absolute.* A noun used with a participle, expressed or understood, without grammatical relation to the rest of the sentence, is in the nominative absolute.

A *storm* coming on, we fled to shelter.
The *fire* over, the crowd dispersed.

5. *In apposition with a nominative.* A noun used with another noun to explain it, is called an *appositive.* An appositive is always in the same case as the noun that it explains. An appositive with a nominative is therefore also nominative.

Milton, the *poet,* was blind. Here lies our sovereign lord, the *king.*

201. The **possessive case** primarily shows ownership; as, *John's* sled, the *boy's* hat. Sometimes, however, it has a wider meaning; as, my *brother's* funeral; for *Henry's* sake.

Note a. The possessive is properly used only with names of living beings. With names of inanimate objects the preposition *of* should be used; as, the hardness *of the rock* (not, *the rock's hardness*). We do, however, say *for conscience' sake, for goodness' sake,* etc.

202. Formation of the Possessive Case. — 1. Singular nouns form the possessive case by adding *'s.*

The *boy's* hat; the *girl's* dress; the *man's* horse.

Note a. When a singular noun ends in *s* (or the sound of *s*) it is preferable to form the possessive by adding *'s,* but in order to avoid

too great a succession of *s* sounds, the possessive is formed in a few cases by adding the apostrophe alone: *Charles's* ball; *Burns's* poems; *Keats's* writings; *Moss's* brother. In *Jesus'* name; for *goodness'* sake; for *conscience'* sake; *Shays'* rebellion.

Note b. A few indefinite pronouns have the *'s: one's.*

Note c. *His, hers, its, ours, yours,* and *theirs* have no apostrophe.

2. Plural nouns not ending in *s* form the possessive case by adding *'s.*

The *children's* hour; the *men's* room.

3. Plural nouns ending in *s* form the possessive case by adding the apostrophe alone.

The *boys'* playground.

Other points to be noted concerning the formation of the possessive case are as follows:

(1.) Compound nouns form the possessive by adding *'s* to the last part.

son-in-law's; manservant's.

(2.) When two names are used to denote joint ownership, the possessive is formed by adding *'s* to the last.

Bradbury and Emery's Algebra.

(3.) With nouns in apposition, the possessive sign is added to the last only.

My sister *Mary's* hat.

203. The **objective case** is the case of the direct object and answers the question Whom? or What?

Every mother loves her *children.* The man saw a *horse.*

Note a. When the direct object has the same meaning as the verb, it is often called the *cognate object:* He *lived* a *life* of pleasure.

A noun is also in the objective case when used:

1. *As an objective complement.* A word that refers to the direct object and completes the meaning of the verb is

an objective complement. A noun or a pronoun used as an objective complement has the same meaning as the object and is in the objective case. (For complements, see Section 257.)

They crowned him *king*. The crew elected Henry *captain*.

2. *As the indirect object of a verb.* The indirect object answers the question For whom? or To whom? This is sometimes called the *dative case*.

Give the *baby* a top. Will you make *John* a coat?

3. *As the object of a preposition.*

The edge of the *knife* is sharp. She sent the boy on an *errand*.

4. As the subject of an infinitive. (See Section 236, 3.)

He commanded the *man* to go at once. I heard the *boy* come.

5. *As a complement of the infinitive "to be."* (See Section 236, 6.)

I thought it to be *John*.

6. *As an adverbial noun.* Nouns denoting time, distance, measure, etc., are adverbial in use and are in the objective case.

The boy ran a *mile*. He came last *week*.

7. *In apposition* with another noun in the objective case.

I saw Stanley, the great *explorer*.

204. Pronouns. — A pronoun is a word used instead of a noun.

John recited well to-day; *he* has evidently been studying.

205. Classification of Pronouns. — Pronouns are divided into four classes: **personal, relative, interrogative,** and **adjective.**

206. A **personal pronoun** is a pronoun that indicates by its form the speaker, the person spoken to, or the person or thing spoken of. The pronoun denoting the speaker is *I* (plural *we*), and is called the *first personal pronoun.* The pronoun denoting the person spoken to is *you* (plural *you*), and is called the *second personal pronoun.* The pronouns denoting the person or thing spoken of are *he, she,* and *it* (plural *they*), and are called the *third personal pronouns.*

207. The Inflection of Personal Pronouns. — Pronouns are inflected, or changed in form, to indicate gender, number, and case. A tabular statement that shows gender, number, and case is called a **declension.**

208. Declension of Personal Pronouns.

1. First Person	*Singular*	*Plural*
Nominative	I	we
Possessive	my (mine)	our (ours)
Objective	me	us

2. Second Person	*Singular*		*Plural*
Nominative	you	thou	you
Possessive	your (yours)	thy (thine)	your (yours)
Objective	you	thee	you

3. Third Person	*Singular*			*Plural*
	Masculine	Feminine	Neuter	
Nominative	he	she	it	they
Possessive	his	her (hers)	its	their (theirs)
Objective	him	her	it	them

209. Compound personal pronouns are formed by adding *self* and its plural *selves* to certain forms of the personal pronouns. They have the same form for both the nominative and the objective, and have no possessive.

myself, herself, himself, ourselves, themselves, etc.

A compound personal pronoun is generally used reflexively in the objective case and becomes the *reflexive object*.

You burned *yourself*.

Sometimes a compound personal pronoun is used for emphasis.

He *himself* is coming.

Note. A compound personal pronoun should not be used in place of a personal pronoun: John and *I* (not *myself*) went.

210. A **relative pronoun** stands for a noun, and also connects one part of a sentence with another. It is therefore both a noun and a conjunction and may be called a *conjunctive pronoun*.

People *who* live in glass houses should not throw stones.

The noun or pronoun to which the relative pronoun refers is called the **antecedent.** The relative pronouns are *that, who, which,* and *what*. *As* and *but* are sometimes relatives.

1. *That* is the relative pronoun generally used when the meaning is to be limited or restricted:

The boat *that* I built last year is for sale.

2. *Who* and *which* are generally used when a new idea is to be added to the antecedent. *Who* is used when the antecedent is a person; *which*, when the antecedent is not a person.

My brother, *who* is an engineer, came to visit me.
The boat, *which* I now saw clearly, was painted green.

Who is the only relative pronoun that has a declension

Singular and Plural.

Nominative,	who
Possessive,	whose
Objective,	whom

3. *What* is a compound relative, equal to *that which*. *That* is the antecedent of *which*. *What* therefore carries its antecedent within itself.

The word expresses *what* I mean = The word expresses *that which* I mean.

4. *As* is a relative pronoun when used after *such*, *same*, *so*, *much*, etc.

He believes the same *as* you do.
Such persons will be appointed *as* you select.

5. *But* is often a relative pronoun after a negative. It is equal to *who* plus *not*, *which* plus *not* or *that* plus *not*.

There is not a man *but* has shown some enthusiasm over the game.

211. An **interrogative pronoun** is one used to ask a question. The interrogative pronouns are *who*, *which*, and *what*.

1. *Who* refers to persons only.

Who is coming?

2. *Which* may apply to either persons or things.

Which of the boys is your brother? *Which* is your hat?

3. *What* refers to animals or things.

What have you there?

Who is the only interrogative pronoun that has a declension. Its declension is the same as that of the relative *who*.

212. Some words that are often used as adjectives may also be used as pronouns and when so used are called **adjective pronouns.** Adjective pronouns are of two kinds: **demonstrative** and **indefinite.**

1. A *demonstrative pronoun* is an adjective pronoun that points out definitely that to which it refers. The demonstrative pronouns are *this* and *that* (plurals *these* and *those*).

This is my book. (Demonstrative adjective pronoun.)
This book is mine. (Pronominal adjective.)
These are busy days. (Demonstrative adjective pronoun.)
These days are full of toil. (Pronominal adjective.)

2. An *indefinite pronoun* is an adjective pronoun that does not point out definitely. The chief indefinite pronouns are *one, none, many, any, other, several, few, some, all, each, such, either, neither,* etc.

Each may do as he pleases. (Indefinite adjective pronoun.)
Each man may do as he pleases. (Pronominal adjective.)

Note a. *One* may have a possessive case: *One's* own children are interesting. It may also be used in the plural: I always pick the big *ones*.

Note b. *Any* and *some* are always plural except when used with *one*: *Any* may come who wish. *Any one* may come who wishes.

213. Adjectives. — An adjective is a word used to modify the meaning of a noun, or of the equivalent of a noun. Its purpose is either to describe the qualities of the noun it modifies or to point out or limit the class to which that noun belongs. Since an adjective is a word *added to* a noun, it never stands alone unless a noun is understood.

That is a *cute little* dog. The *good* ( ) are *happy* ( ).

Note. A *modifier* is a word or a group of words used to add to the meaning of another word or group of words.

214. Classification of Adjectives. — Adjectives are of two classes: **qualitative** and **limiting.**

215. A **qualitative adjective** denotes a quality of the thing named and answers the question, Of what kind? Qualitative adjectives are sometimes called *descriptive* adjectives.

A *blue* and *white* dress. A *happy* boy. *A sour* apple.

216. A **limiting adjective** either *points out* that which is named or indicates *number* or *quantity*. Limiting adjectives are sometimes called *definitive* adjectives.

This stick is a good one. *Twelve* apples fill my basket.

Limiting adjectives may be subdivided as follows:

1. *Pronominal adjectives.* Some words that are often used as pronouns may also be used as adjectives and when so used are called **pronominal adjectives.** The chief pronominal adjectives are *which, what* and their compounds and the demonstratives and indefinites. (See Section 212.)

Which book have you?
This book is good.
Many visitors came.

2. *Numerals,* both cardinal and ordinal: *one, two, three, first, second, third,* etc.

3. *Articles: a, an, the.*

217. Comparison of Adjectives. — Comparison of adjectives is a grammatical distinction that indicates the degree of quality expressed. Three degrees are used: the **positive,** the **comparative,** and the **superlative.**

1. The *positive degree* is the simple form of the adjective.

tall, sweet, short.

2. The *comparative degree* indicates a higher or lower degree of the quality than is expressed by the positive. *Only two* objects can enter into this comparison.

taller, sweeter, shorter.

3. The *superlative degree* indicates the highest or lowest degree of the quality that can be expressed. *Three or more* objects must enter into this comparison.

tallest, sweetest, shortest.

218. Adjectives are **compared in three ways:**

1. Adjectives of one syllable and some of two syllables are compared by adding *er* to the positive to form the comparative and *est* to form the superlative.

large, larger, largest; poor, poorer, poorest.

2. Some adjectives of two syllables and all adjectives of more than two syllables are compared by using *more* or *less* for the comparative and *most* or *least* for the superlative.

beautiful, more (less) beautiful, most (least) beautiful.

3. Some adjectives are compared irregularly.

good, better, best; little, less, least.

Notice the following special uses:—

Farther and *farthest* refer to space.

He sits in the desk that is *farthest* from the window.

Further and *furthest* refer to progression in thought.

I wish to present a *further* argument.

Later and *latest* refer to time.

This is the superintendent's *latest* report.

Latter and *last* refer to position.

He lives in the *last* house on the street.

Elder and *eldest* refer to a family group.

She is my *eldest* daughter.

Older and *oldest* refer to any number.

She is the *oldest* girl here.

219. Verbs. — A verb is a word or words by means of which an assertion is made. It is the verb that makes the sentence. Without it, thought cannot be put into speech. All the other words in the sentence take their places according to their relation to the verb. The verb is therefore the word of greatest importance.

220. Classification of Verbs. — Verbs are divided into two classes: **transitive** and **intransitive.**

221. A **transitive verb** requires a receiver of the action to complete the thought. *Transitive* means *passing over.* In active transitive verbs (see Section 225) the action passes over to an object.

Mary *broke* the *cup.* I *swept* the *room.*

222. An **intransitive verb** denotes a state, feeling, or action that does not pass over to an object. An intransitive verb, therefore, has no object.

The sun *shines.* John *grows.* The birds *sing.*

Some verbs are always transitive, some are always intransitive, and some may be used either transitively or intransitively. The only way of distinguishing a transitive verb from an intransitive verb is by studying the meaning of the verb and understanding its use in the sentence. Notice the following:

	Transitive	*Intransitive*
1.	You will *crack* the glass.	The glass *cracked* in the hot water.
2.	He *broke* his fish-pole.	The fish-pole *broke.*
3.	The girl *smells* the rose.	The rose *smells* sweet.

223. Inflection of Verbs. — Verbs are changed in form to show **voice, mode, tense, person,** and **number.** Some of these changes are in the form of the verbs themselves; as *love, loves, loved.* Others are indicated by *verb phrases,* which are groups of two or more verbs used as one verb; as, *will love, was loved, have been growing.* Words that help form verb phrases are called *auxiliary verbs.* (See Section 231.)

224. Voice is that form of the verb which shows whether the grammatical subject is the *doer* of the action or the *receiver* of the action. There are two voices: **active** and **passive.**

225. The verb is in the **active voice** when the doer of the action is the grammatical subject.

John *pushed* the sled.

226. The verb is in the **passive voice** when the receiver of the action becomes the grammatical subject:

The sled *was pushed* by John.

Since only transitive verbs have an object in the active voice that may become the subject in the passive voice, only transitive verbs have a passive voice.

Active	*Passive*
The cat caught the *squirrel.*	The *squirrel* was caught by the cat.
The boy carried a heavy *load.*	A heavy *load* was carried by the boy.

When a verb has both a direct and an indirect object in the active voice either may be used as the subject in the passive voice. If the indirect object is so used the direct object is retained. A passive verb may thus have a *retained object.*

Active	*Passive*
I gave Jane a *book.* (*Book* is object.)	A *book* was given to Jane by me. (*Book* is subject.).
	Jane was given a *book* by me. (Indirect object used as subject, *book* is retained object.)

The objective complement (see Section 203, 1) modifies the object of a verb in the active voice. When that object becomes the subject of a verb in the passive voice, the objective complement becomes a subjective complement, but it cannot become the subject.

Active	*Passive*
The class elected James *president.* (Objective complement.)	James was elected *president* by the class. (Subjective complement.)

Notice the difference in case between subjective complements and retained objects after verbs in the passive voice. The subjective complement means the same thing as the subject but the retained object does not.

James was elected *president.* (Subjective complement, nominative case.)

Jane was given a *book.* (Retained object, objective case.)

227. Mode. — Mode (or mood) is the form or use of a verb that indicates the manner in which a statement is made. The difference in the manner of assertion depends upon the attitude of mind of the speaker. There are three modes: **indicative, imperative,** and **subjunctive.**

228. The **indicative mode** is used to assert or assume something as a fact or to ask a direct question.

I *gave* the book to you. *Did* you *go* to school to-day ?

229. The **imperative mode** is used to express command or entreaty.

The imperative mode has only the second person.

Shut the door. *Do* not *go* that way.

230. The **subjunctive mode** is used to express a condition, supposition, doubt, etc., or to imply a statement contrary to fact.

We fear lest he *be* too late.
If he *were* honest, he would pay me.
Though he *be* my enemy, I shall pity him.

The verb *to be* has the following indicative and subjunctive forms in the present and past:

	Indicative	*Subjunctive*		*Indicative*	*Subjunctive*
PRESENT	I am	(If) I be	PAST	I was	(If) I were
	Thou art	thou be		Thou wast	thou wert
	He is	he be		He was	he were
	We are	we be		We were	we were
	You are	you be		You were	you were
	They are	they be		They were	they were

In other verbs the indicative and subjunctive forms are the same, except that the second and third persons singular subjunctive have no personal endings.

Indicative: He *works*. Subjunctive: (If) he *work*.

Note. It is a growing custom to use indicative forms instead of subjunctive forms. It is probable also that the distinctions in thought are partially disappearing. Formerly the two sentences,

(Subjunctive.) If he *be* honest, he will pay me, and,
(Indicative.) If he *is* honest, he will pay me,

differed in meaning. Now this distinction is not observed and the indicative forms are preferred.

231. Auxiliary verbs are those used in verb phrases to help express the meaning of other verbs. The chief auxiliaries are: *be* (*am*, *is*, *are*, *was*, *were*, etc.), *have* (*has*, *had*), *do* (*does*, *did*), *shall* and *will*.

was going, has gone, did go, will go.

Other verbs are used as auxiliaries, especially *may* and *should*, in the compound subjunctive tenses.

If I *should* visit him, I will tell you.
If I *may* have your attention, I will tell you something interesting.

These verbs may be used either as auxiliaries or as main verbs as shown in the following sentences:

1. He *was* here yesterday.
2. He *was holding* his hat.
3. The man *has* a book in his hand.
4. The man *has found* a book.
5. There is the girl who *did* the work.
6. The girl *did* not *work* rapidly.

Certain defective verbs (that is, verbs lacking some forms) such as, *may*, *can*, *must*, *might*, *could*, *would*, and *should*, sometimes used as auxiliaries, are more often used as main verbs, as shown below:

You *owe* a visit. (Main verb with noun as object.)
You *ought* to visit him. (Main verb with infinitive as object.)
You *should* visit him. (Main verb with infinitive without *to*, as object.)
If I *should visit* him, I will tell you. (Auxiliary with main verb *visit*.)

Note a. After *ought* the infinitive is used with *to*, but after the other defective verbs *to* is omitted.

ought to go, may go, can go.

Note b. In the first person future indicative *shall* is an auxiliary verb, but *will* is not.

I will go = I will (*i.e.* decide) to go.

The distinction between the use of the defective verbs as auxiliaries or as main verbs is not always easily made but, in general, when the sentence expresses condition, supposition, or doubt, the mode is subjunctive and these verbs are auxiliaries; but when the sentence expresses permission, power, necessity, determination, or obligation, they are main verbs. The latter use is sometimes called the *potential mode.*

Note. The infinitive is sometimes called a mode, but since it names an action but does not assert it, the infinitive is not, properly speaking, a mode.

232. Tense is that form of the verb which is used to express time. Since there are three kinds of time, present, past, and future, there are three **primary tenses: present, past,** and **future.** The present tense and the past tense are indicated by the form of the verb. The future tense is indicated by the use of the **auxiliaries** *shall* and *will.*

PRESENT:	I *go.*	I *walk.*	The children *laugh.*
PAST:	I *went.*	I *walked.*	The children *laughed.*
FUTURE:	I *shall go.*	They *will walk.*	The children *will laugh.*

To denote completed or perfected action in each of the three kinds of time, there are three **secondary tenses: perfect, past perfect,** and **future perfect.** The perfect tenses are indicated by using some form of the auxiliary *have* with the past participle of the verb.

PRESENT PERFECT:	I *have gone.*	They *have walked.*
PAST PERFECT:	I *had gone.*	They *had walked.*
FUTURE PERFECT:	I *shall have gone.*	They *will have walked.*

An action that is continuing is expressed in *the progressive form*, active voice, by using some form of *to be* with the present participle of the verb. In the passive voice, continued action is denoted by using *being* between some forms of *be* and the past participle.

Active	*Passive*
He *is* (*was*, *has been*, etc.) playing.	My shoes *are* (*were*, etc.) *being polished*.

An action is expressed in the *emphatic* form by using *do* or *does* in the present tense and *did* in the past tense.

Present	Past
I *do believe*.	I *did believe*.

233. Number and Person. — The only inflection of verbs for number and person is in the third person, singular number.

He *works*. She *plays*.

Notice, however, the changes in the form of *to be*.

Present		Past	
Singular	*Plural*	*Singular*	*Plural*
I *am*	We *are*	I *was*	We *were*
You *are* (Thou *art*)	You *are*	You *were*	You *were*
He *is*	They *are*	He *was*	They *were*

Note. Changes occur in the second person when used with *thou:* thou *hast*, thou *workest*.

234. Conjugation is the name given to an orderly arrangement of all the forms and combinations of the verb that indicate voice, mode, tense, person, and number. (See any standard text-book on grammar for examples of conjugation.)

235. Principal Parts. — In order to give correctly all the forms and combinations of a verb, one must know three parts of the verb, called the **principal parts.** They are *the present tense*, *the past tense*, and *the past participle*.

Verbs that form the past tense and the past participle by adding *d* or *ed* are called *regular verbs*. All other verbs are called *irregular verbs*. Care should be taken to use the

correct forms. See any standard text-book on grammar for a list of irregular verbs.

Regular Verbs			Irregular Verbs		
Present Tense	*Past Tense*	*Past Participle*	*Present Tense*	*Past Tense*	*Past Participle*
love	loved	loved	sit	sat	sat
paint	painted	painted	set	set	set

236. Infinitives. — An infinitive is the form of a verb that names the action or state asserted by a verb. An infinitive has some of the characteristics both of a noun and of a verb. *to read, to laugh, to run.*

Note. *To* is called the sign of the infinitive; it is frequently omitted, especially with defective verbs (see Section 231) and after *let, bid, dare, make, need, hear, feel, find, have, help, please,* and *see* and their equivalents.

I heard him *sing.* See him *run.*

a. *As a noun,* the infinitive has case but does not have gender, person, and number.

1. Nominative case.

To read improves the mind. (Subject.)
To hear is *to obey.* (Subjective complement.)
The order *to march* was obeyed. (In apposition with a noun.)

2. Objective case.

The boy loves *to read.* (Object.)
I dare *do* right. (Object.)
He should *go.* (Object.)

b. The infinitive has voice, tense, and some other characteristics of a *verb.*

1. Voice. Transitive verbs have both active and passive infinitives.

2. Tense. The infinitive occurs in two tenses, present and perfect.

Forms of the Infinitive

	Active	*Passive*
Present:	To love	to be loved.
Perfect:	To have loved	to have been loved.

3. The infinitive may have a subject. The subject of an infinitive is in the *objective* case.

The man advised *me* to go home. (Subject of *to go*.)

4. The infinitive of a transitive verb may have an object.

He was told to see *me*. (Object of *to see*.)

5. The infinitive may be modified by an adverb.

To reply *courteously* is the mark of a gentleman.

6. The infinitive may be followed by a noun or by an adjective. A noun or a pronoun thus used as a subjective complement after an infinitive agrees in case with the subject of the infinitive and is, therefore, in the objective case.

We thought it to be *him*. (Subjective complement in the objective case to agree with *it*.)

The boy seems to be *happy*. (Adjective used as subjective complement.)

Note. It is important to notice that the infinitive may have the characteristics of a noun and of a verb *at the same time*.

To read books improves the mind. (Subject of *improves* and also has an object, *books*.)

An infinitive may also be used as follows:

1. As an adjective.

He has a house *to sell*. (Noun modifier.)
His impudence is not *to be endured*. (Predicate adjective.)

2. As an adverb.

He sent the boy *to get* water. (Adverb.)
The lake is beautiful *to see*. (Adverb.)

3. Independently.

To be frank, I do not like it.

237. Gerunds. — A gerund is formed by adding *ing* to the present tense of the verb. It is sometimes called the infinitive in *ing*. Like the pure infinitive, the gerund names

the action or state asserted by a verb. A gerund has some of the characteristics both of a noun and of a verb.

reading, laughing, running.

a. As a noun the gerund has case but does not have gender, person, or number. It cannot be modified by an adjective.

1. Nominative case.

Reading poetry should be encouraged. (Subject.)
Seeing is *believing*. (Subjective complement.)

2. Objective case.

He loves *reading* poetry. (Object of verb.)
The mind is improved by *reading* poetry. (Object of a preposition.)

b. The gerund has some of the characteristics of a verb.

1. It cannot have a subject but it may have an object.

Reading poetry should be encouraged. (*Poetry* is object of *reading*.)

2. It may be modified by an adverb.

Reading hastily prevents comprehension. (*Hastily* modifies *reading*.)

c. The gerund may be used like the infinitive as an adverb.

He went *fishing*.

Note. Compare the gerund with the infinitive to determine differences.

238. Verbal Nouns. — A verbal noun has the same form as a gerund, but it has no verbal characteristics. It is a true noun and is verbal only in the sense that it names the action or state asserted by a verb. It may be distinguished from a gerund by the fact that it cannot take an object or be modified by an adverb. On the other hand it may be modified by an adjective or any word used as an adjective, while a gerund may not be so modified. A verbal noun may be in the nominative or objective case.

1. Nominative case.

His *reading* of books covers a wide range. (Subject.)
Her chief attraction is her skillful *playing*. (Subjective complement.)

2. Objective case.

He noticed her careful *reading*. (Object of verb.)
They advised her to stop *speaking*. (Object of infinitive.)
We thought his *reading* to be worthy of praise. (Subject of infinitive.)
She attracted attention by her *playing*. (Object of a preposition.)

3. A verbal noun may be modified by an adjective but not by an adverb.

Careless *writing* is a bad habit. (Verbal noun modified by an adjective.)
Writing carelessly is a bad habit. (Gerund modified by an adverb.)

239. Participles. — A participle is a verb form that may be used as part of a verb phrase or as an adjective. There are two *simple* participles: the **present active,** ending in *ing*, and the **past passive,** ending in *d, t, n, k*, etc.

Present Active:	*loving*	*striking*	*speaking*
Past Passive:	*loved*	*struck*	*spoken*

The past passive participle is used with forms of *be* and *have* to form *compound participles*, both active and passive, as follows:

1. With *being* to form a *present passive* participle: *being struck.*

2. With *having* to form a *perfect active* participle: *having struck.*

3. With *having been* to form a *perfect passive* participle: *having been struck.*

Forms of the Participle

	Active	*Passive*
Present:	*striking*	*being struck*
Past:		*struck*
Perfect:	*having struck*	*having been struck*

240. Uses of Participles. — A participle may be used as part of a verb phrase or as an adjective.

a. As part of a verb or verb phrase.

She was *writing* letters.
He was *thrown* from his horse.

b. As an adjective a participle modifies some noun or pronoun.

The girl sat at the table *reading* a book. (Modifies *girl.*)
Thrown from his horse, he lay on the ground. (Modifies *he.*)

1. The present active participle when used as an adjective retains some of the characteristics of a verb, and may take an object or be modified by an adverb.

Shaking my *hands*, he welcomed me. (*Shaking* modifies *he* and has an object, *hands.*)
Trembling violently, John replaced the box. (*Trembling* modifies *John* and is modified by the adverb *violently.*)

Note. The present active participle has the same form as the gerund and the verbal noun, but when not used as part of a verb phrase it is always an adjective; it is never a noun.

2. The past passive participle when used as an adjective cannot take an object. It is then only an adjective, and as such it may be modified by an adverb.

Decked with flowers, the boat drifted down stream. (*Decked* modifies *boat.*)
Heavily *laden* with people, the boat left the dock. (*Laden* modifies *boat* and is modified by the adverb *heavily.*)

3. Participles may be used solely as adjectives and when so used may be called *weakened participles.*

shining glass, *babbling* water, a *heated* argument.

A weakened participle bears the same relation to the regular participle that the verbal noun bears to the gerund.

Gerund = noun and verb.
Verbal noun (weakened gerund) = noun only.
Participle = adjective and verb.
Weakened participle = adjective only.

Note. Some weakened participles are used as adverbs to modify adjectives.

dripping wet, *boiling* hot.

Notice the following sentences:—

Gerund: Hearing recitations is the business of the teacher.
Verbal noun: Good *hearing* is necessary for good work in school.
Participle: Hearing a noise, the teacher turned around.
Adjective only: The *shining* water glistened in the sun.
Verb only: The water was *shining* in the sun.

Note. Make a table showing the characteristics of the infinitive, the gerund, the verbal noun, and the participle.

241. Adverbs. — An adverb is a word used to modify the meaning of a verb, an adjective, or another adverb.

A stone sinks *rapidly* in water. An *unusually* pretty girl passed by. Night came on *very* rapidly.

242. Classification of Adverbs. — According to their *use* in the sentence adverbs are divided into two classes: **simple** and **conjunctive.**

1. *A simple adverb* merely *modifies.*

He spoke *suddenly.*

2. *A conjunctive adverb* has two functions: it *modifies* and it *connects* one part of a sentence with another. Conjunctive adverbs are also called *relative adverbs.*

I will go *when* I am rested. (Modifies *go,* and connects the two clauses.)

The principal conjunctive adverbs are: *when, where, while, how, as, why, whence, whether, wherefore, whereupon, whereby, wherein, wherever, whenever,* etc.

According to their *meaning* adverbs are of various kinds; as, *time, place, manner, degree,* etc.

(1.) Adverbs of time: *yet, lately, then, now, always,* etc.
(2.) Adverbs of place: *here, there, hence,* etc.
(3.) Adverbs of manner: *well, ill, better, worse, rapidly,* etc.
(4.) Adverbs of degree: *little, enough, partly, almost,* etc.
(5.) Miscellaneous adverbs: *indeed, once, nevertheless, however, why,* etc.

Note. Some adverbs may be used interrogatively and when so used are called interrogative adverbs. *Where* is he? *When* did he come?

243. Comparison of Adverbs. — Many adverbs are compared. There are three degrees of comparison: **positive, comparative,** and **superlative.** The rules for the comparison of adverbs are the same as the rules for the comparison of adjectives.

244. Prepositions. — A preposition is a word that connects and shows the relation between a noun or a pronoun, called its object, and some other word in the sentence.

She poured water *into* my glass. (*Into* connects *poured* with *glass.*)
She gave the glass to *me.* (*To* connects *gave* with *me.*)

Note. Sometimes the preposition is a part of the verb and must not be separated from it. Changing the sentence to the passive voice will show when the preposition is part of the verb.

Active	*Passive*
He *laughed at* me.	I was *laughed at* by him.
He *broke into* the house.	The house was *broken into* by him.

A preposition usually precedes its object but it may follow it:

1. *After a relative or interrogative pronoun.*

That is the person I was telling you *about*. = That is the person *about* whom I was telling you.

Did you get what I sent you *for*? = Did you get that *for* which I sent you?

2. *With an infinitive.*

This is a pretty fix to be *in*. = This is a pretty fix *in* which to be.

245. Conjunctions. — A conjunction is a word that connects words or groups of words.

Bring your book *and* pencil to me.
The day is pleasant *though* it is very cold.

246. Classification of Conjunctions. — According to their *use* in the sentence conjunctions are divided into two classes: **coördinate** and **subordinate.**

1. *Coördinate conjunctions* connect words or groups of words of *equal* rank.

The snow is melting slowly *but* surely.
Fear God *and* keep his commandments.
Over the river *and* through the wood to Grandmother's house we go.

The principal coördinate conjunctions are: *and, also, moreover, as well as, but, yet, still, however, else, otherwise, for, therefore, hence, thus, consequently, accordingly, both — and, either — or, neither — nor,* etc.

2. *Subordinate conjunctions* connect groups of words of *unequal* rank so that one becomes dependent on the other.

The water is cool, *because* I put ice in the pitcher.
If he is innocent, he can prove it.

Subordinate conjunctions indicate time, cause, manner, purpose, place, condition, comparison, etc.

The principal subordinate conjunctions are: *while, before, since, after, until, for, because, inasmuch as, so, how, in order*

that, so that, lest, if, that, unless, except, though, than, etc. (See also the list of conjunctive adverbs, Section 242, 2.)

Note a. After *than,* all but the subject of the clause is usually omitted.

You are younger than I (am).

Note b. Some conjunctions go in pairs and are called *correlative conjunctions.* They may be either coördinate or subordinate: *Both — and; not only — but also; though — yet; either — or; neither — nor; as — as; so — as.*

247. Interjections. — An interjection is a word that gives sudden expression to an emotion. It has no grammatical relations.

Oh! Ah! Alas! Pooh!

Sometimes other parts of speech are used as interjections. They are indicated by being written with the characteristic exclamation point.

When, *click!* the latch lifted and in rushed Mr. Black.

SENTENCES

248. A sentence is the complete written or spoken expression of a thought.

249. Classification of Sentences. — I. Sentences are classified according to their *use,* into three kinds: **declarative, interrogative,** and **imperative.**

1. A *declarative sentence* is a sentence that states a fact or something assumed to be a fact.

The moon rose over the ocean.

2. An *interrogative sentence* is a sentence that asks a question.

Where have you been?

3. An *imperative sentence* is a sentence that expresses a command or an entreaty.

Leave the door open.

Note. An exclamatory sentence is a sentence that expresses surprise or strong emotion. A declarative, an interrogative, or an imperative, sentence may be exclamatory in sense. All is lost! Oh Death, where is thy sting! Friends, Romans, Countrymen, lend me your ears! How calm the ocean is! What a glorious day it is!

II. Sentences are classified according to their *structure*, into three kinds: **simple, compound,** and **complex.**

1. A *simple sentence* is a sentence that contains a single subject and a single predicate.

Subject	*Predicate*
The carpenter	was making a box.

Two simple sentences grammatically independent but closely related in thought may be united in one statement. Each of the original sentences is then called **a clause.**

A **clause** is a group of words, containing both a subject and a predicate, that is used as part of a sentence.

2. A *compound sentence* is a sentence that consists of two or more clauses of *equal* rank expressed as one statement.

Simple Sentence: *The clouds disappeared.*

Simple Sentence: *The sun shone forth.*

Compound Sentence: *The clouds disappeared* (clause) and *the sun shone forth* (clause).

Note. A sentence may have one subject with two or more predicates, or two or more subjects with one predicate. Such a sentence may be considered either as a simple sentence with a compound subject, or a compound predicate; or as a contracted compound sentence.

Compound Subject: Her *mother* and her *father* came into the room.

Compound Predicate: Her mother *opened* the door and *came* into the room.

3. A *complex sentence* is a sentence that consists of two or more clauses of *unequal* rank expressed as one statement.

A complex sentence is formed when two or more simple sentences are used as clauses in such a way that one becomes a main clause and the others become dependent.

SIMPLE SENTENCE: *He saw me near the door.*
SIMPLE SENTENCE: *He came home.*
COMPLEX SENTENCE: *He saw me near the door* (main clause) when *he came home* (dependent clause.)

Note. Two complex sentences may be united to form a compound sentence, each part of which is complex. Such a sentence is called a *compound-complex* sentence.

250. Classification of Dependent Clauses. — A dependent clause always performs the office of a single part of speech. Dependent clauses are of three kinds: **noun clauses, adjective clauses,** and **adverbial clauses.**

1. A *noun clause* is a dependent clause that is used as a noun.

a. SUBJECT: *That you are hungry,* is easily seen.
b. OBJECT: I know *what you wish.*
c. APPOSITIVE: The truth, *that the earth is spherical,* is generally believed.
d. SUBJECTIVE COMPLEMENT: The truth is *that she is not well.*

2. An *adjective clause* is a dependent clause that is used as an adjective, and, therefore, always modifies a noun or some word used as a noun.

The house *that you see* is mine.
The man *whom you saw* is my brother.

3. An *adverbial clause* is a dependent clause that is used as an adverb, and, therefore, always modifies a verb, an adjective, or an adverb. It may express time, place, manner, degree, etc.

I will go *when I can.*
He was lying *where he fell.*

251. Connective and Introductory Words. — The relations existing between clauses are shown by conjunctions, conjunctive adverbs, and relative pronouns.

1. Clauses of the same rank are connected with each other by coördinate conjunctions. They may be either main clauses of a compound sentence or subordinate clauses of the same rank in a complex sentence.

I should like to go *but* I am too busy. (Two main clauses.)
Where he had been *and* where he was going, was unimportant. (Two dependent clauses.)

2. Subordinate clauses may be introduced by:

a. Subordinate conjunctions.

I will go *since* you have asked me. (Adverbial clause.)
I am going home *although* it is early. (Adverbial clause.)
If you ask me, I will go with you. (Adverbial clause.)

b. Adverbs.

He may go *when* he is ready. (Adverbial clause.)
I know *where* he is. (Noun clause.)
I saw *how* baskets are made. (Noun clause.)

c. Relative pronouns.

This is the man *whom* you saw. (Adjective clause.)
The man *whose* house burned has returned. (Adjective clause.)
The good resolutions *that* you make should not be broken. (Adjective clause.)

Note a. Clauses introduced by relative pronouns are often called *relative clauses*. Two relative clauses may be connected by *and;* but *and* should not be used with a single relative pronoun. Do not use *and who, and which,* or *and that* unless there is a preceding relative clause of the same rank. There are men *who* live in daily fear of bankruptcy *and who* for that reason never have a peaceful minute.

Note b. That is sometimes used as an introductory word: *That* he is honest, is not doubted.

252. Phrases. A phrase is a group of words, containing neither a subject nor a predicate, that is used as a single part of speech. Phrases, when named with respect to their *use*, are called **noun phrases, adjective phrases,** and **adverbial phrases.**

1. A *noun phrase* is a phrase that is used as a noun.

To help him is a duty.

2. An *adjective phrase* is a phrase that is used as an adjective.

The book *on the table* is mine.

3. An *adverbial phrase* is a phrase that is used as an adverb.

He went *into the house.*

Note a. The term *adverbial phrase* is sometimes applied to groups of words used as adverbs; such as *now and then, by and by, side by side, at least,* etc.

Phrases, when named with reference to the elements that compose them, are of various kinds as follows:

1. A preposition and its object together with the modifiers of the object is called a *prepositional phrase.*

The lamp *on the table* is lighted. (Adjective phrase.)
The man sat *on the rustic bench.* (Adverbial phrase.)

Note. A prepositional phrase may be used in an independent construction.

Between you and me, he is not honest.

2. An infinitive and its object together with any modifiers is called an *infinitive phrase.*

To tell him anything, is difficult. (Noun phrase.)
She is eager *to do well.* (Adverbial phrase.)
Give him some water *to drink.* (Adjective phrase.)

Note. An infinitive phrase may be used in an independent construction.

To tell the truth, I was not there.

3. A participle and its object together with any modifiers is called a *participial phrase*. A participial phrase always has an *adjective* use.

The boy, *giving a shrill whistle*, ran away. (Adjective phrase.)

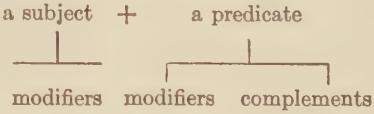
Note a. When the participle is used with a noun to form the nominative absolute construction, it may be called an *absolute participial phrase*. The participle in an absolute participial phrase is used as an adjective to modify the noun part of the phrase, but the phrase as a whole is always *adverbial*, indicating time, cause, etc.

The train having been delayed, we were late to the theater. (Cause.)

The word " phrase " has also been used in the term verb phrase. (See Section 223.) A verb phrase is never a participial phrase even though it contains a participle.

He *was lying* on the ground. (Verb phrase.)
Lying on the ground, he looked at the stars. (Participial phrase.)

253. The Parts of a Sentence. — A sentence is composed of two main parts. The first part is called the subject; the second part is called the predicate. The subject may have modifiers. The predicate may have modifiers and complements.



254. The **subject** of a sentence is that part of the sentence about which the predicate makes an assertion. The foundation word of the subject is a noun or a substitute for a noun, and is called the *simple subject*. The other words in the subject are modifiers. The simple subject with all its modifiers is called the *complete subject*.

The small black dog barked furiously. (Simple subject, *dog;* complete subject, *the small black dog.*)

Notice that the subject of each of the following sentences is a noun or its equivalent.

1. *The paper* is on the table. (Noun.)
2. *He* came home yesterday. (Pronoun.)
3. *To play ball* is good exercise. (Infinitive phrase.)
4. *Playing ball* is good exercise. (Gerund and its object.)
5. His *playing* is worth watching. (Verbal noun.)
6. *That he is honest,* is undisputed. (Noun clause.)
7. "*I will come,*" is what he said. (Noun clause.)

255. The **modifiers of the subject** must be adjectives or some word or words having an adjective use.

1. The *large maple* tree was blown down. (Adjectives.)
2. The *newspaper* story was false. (Noun used as adjective.)
3. Mr. Jarvis, the *lawyer,* lives in Atlanta. (Noun in apposition.)
4. *Mary's* (*Her*) mother is very pleasant. (Noun or pronoun in the possessive case.)
5. The house *on the hill* has a wide piazza. (Prepositional phrase.)
6. *Crying* bitterly, the boy faced the judge. (Participle.)
7. Water *to drink* was scarce. (Infinitive).
8. The man *who lives in that house* is a miser. (Relative clause.)

256. The **predicate** of a sentence is that part of the sentence which makes an assertion about the subject. The foundation word of the predicate must be a verb (or a verb phrase) and is called the *simple predicate.* The other words in the predicate are either complements used to complete the meaning of the verb or they are modifiers. The simple predicate with all its complements and modifiers is called the *complete predicate.*

He may have been at the meeting. (Simple predicate, *may have been;* complete predicate, *may have been at the meeting.*)

257. Completion of the Predicate. Complements.— Some verbs do not make a complete assertion but require the addition of a completing part or *complement.* A *complement*

is a word or a group of words necessary to complete the meaning of a verb. There are three complements: the *direct object*, the *objective complement*, and the *subjective complement*.

1. *The direct object.* — An active transitive verb requires a direct object to complete the meaning. The direct object is sometimes called the *object complement*. The object must be a noun or its equivalent.

1. They played the *game*. (Noun.)
2. We carried *her* away. (Pronoun.)
3. I love *to read*. (Infinitive.)
4. I enjoy *sailing* a catboat. (Gerund and its object.)
5. I dislike her *scolding*. (Verbal noun.)
6. I knew *that you would come*. (Noun clause.)
7. "*God save the Queen*," they shouted. (Noun clause.)

Note. The object of an infinitive or of a gerund may be any of the above forms.

2. *The objective complement.* — A word that refers to the direct object and is used to complete the meaning of a verb is an **objective complement**. A noun so used means the same thing as the direct object and is in the objective case. An adjective so used modifies the direct object.

Persecution made them *cowards*. (Noun.)
He painted the house *white*. (Adjective.)

Note a. Since infinitives and gerunds may take direct objects they may have objective complements. To make people *happy* is a worthy ambition. Making people *happy* has its own reward.

Note b. A noun complement may be a noun or any of its equivalents, viz., pronoun, infinitive, infinitive phrase, gerund, verbal noun, or noun clause. An adjective complement may be an adjective, an adjective phrase, or an adjective clause.

3. *The subjective complement.* — A word that refers to the subject and completes the meaning of a verb is a **subjective complement.** A noun so used means the same thing as the

subject and is in the nominative case. An adjective so used modifies the subject.

1. He is a *merchant.* (Noun.)
2. They seemed *to hear* plainly. (Infinitive.)
3. The rule is *that no one shall whisper.* (Noun clause.)
4. The beauty of the scene is *beyond comparison.* (Adjective phrase.)

Note a. Many intransitive verbs are complete in sense without a complement. Birds *fly.* John *runs.*

Note b. An intransitive verb that requires a subjective complement to complete the assertion is called a *copulative verb.* The verb *be* is the most common copulative verb. Other verbs used in the same manner are *seem, feel, grow, become, smell, look,* etc.

Note c. The verb *to be* in the sense of *exists* may be used with adverbs and adverbial phrases denoting place: *Where* is he? He is *at home.* The book is *on the table.*

Note d. A subjective complement after an infinitive is in the objective case. (See Section 236, 6.)

258. Predicate Noun. — A noun used as a subjective complement or as an objective complement is called a predicate noun.

259. Predicate Adjective. — An adjective used as a subjective complement or as an objective complement is called a predicate adjective.

260. The **modifiers** of the predicate may be:

a. The indirect object.

1. My father made *me* a boat.
2. Give evil *thoughts* no expression.

b. Adverbs or some word or words having an adverbial use.

1. The man walked *rapidly.* (Adverb.)
2. He caught the ball *with ease.* (Prepositional phrase.)
3. I am working in the store *to earn money.* (Infinitive.)
4. He replied *when he was spoken to.* (Adverbial clause.)

261. The **modifiers of any object** must be adjectives or some word or words having an adjective use.

1. I like a *big, black, shaggy* dog. (Adjectives.)
2. He entered a beautiful *woods* road. (Noun used as adjective.)
3. He visited Denver, the *capital* of Colorado. (Noun in apposition.)
4. They found *John's* (*his*) cap. (Noun or pronoun in the possessive case.)
5. We passed the old mill *by the roadside.* (Prepositional phrase.)
6. They met a man *walking* along the road. (Participle.)
7. She bought him a coat *to wear.* (Infinitive.)
8. The king rewarded the man *who had defended him.* (Relative clause.)

262. Independent Constructions. — Certain constructions are grammatically independent of the other parts of the sentence.

1. *The interjection.*

Hurrah! here we go.

2. *A nominative by address* (called also the *vocative case*).

Henry, close the door.

3. *The nominative absolute.* The nominative absolute construction consists of a noun and a participle expressed or understood. The participle *being* is frequently omitted.

His anger having subsided, we persuaded him to go home.
The sermon (*being*) *over,* we left the church.
Her conscience (*being*) *at rest,* she slept soundly.

4. *The absolute infinitive.*

To speak plainly, I do not like him.

5. *The preposition and its object.*

Just between us, I do not approve of his actions.

6. *An adverb.*

Honestly, I intend to go.

7. *Expletives.* *It*, *there*, and *that* are used as expletives. *It* and *there* when so used throw the subject after the verb; *that* is used to introduce noun-clauses.

It is impossible to hear him.
There were many people in the procession.
Everybody admits *that* the book is uninteresting.

263. Analysis. — Analysis is the process of separating a sentence into its parts, and naming the use of each part.

In analyzing the simple sentence, the usual procedure is to name:

1. The kind of sentence. (Declarative, Imperative, Interrogative.)
2. The simple subject.
3. The simple predicate.
4. The complete subject.
5. The complete predicate.
6. The modifiers of the subject and the use of each.
7. The complements of the predicate and the use of each.
8. The modifiers of the predicate and the use of each.

If the sentence is complex, the most important step is determining which is the main clause, which are the subordinate clauses, and the use that each subordinate clause has in the sentence. Each clause is then analyzed as indicated above.

For compound sentences or compound-complex sentences, the same process is followed.

EXERCISES

Analyze the following sentences. Use any form of analysis or of diagraming with which you are familiar.

1. O Justice, thou art fled to brutish beasts!
2. He saw in a vision Faith struggling with the demon Despair.
3. Some mute, inglorious Milton here may rest.

4. I heard only the whispering of the wind.

5. But when all the Passions had fled, Pandora found Hope had remained to comfort her.

6. To offend and judge, are distinct offices; and of opposed nature.

7. He who hears one side only hears nothing. — A. R. Lesage.

8. Beauty is as summer fruits, which are easy to corrupt and cannot last. — Francis Bacon.

9. The greatest trust between man and man is the trust of giving counsel.

10. To lie is cowardly, and every lad should know it.

11. I wished to call him back, but it was impossible.

12. He has such friends as every one should wish to have.

13. Remember that a pronoun must agree with its antecedent in gender, number, and person.

14. The sun seemed shorn of his beams.

15. I, Paul, have written it.

16. Poor man! he never came back.

17. The house being sold, we moved.

18. To be a scholar requires study.

19. Being a scholar is not being an idler.

20. The dewdrop slips into the shining sea. — Edwin Arnold.

21. Some hearts are hidden, some have not a heart. — George Crabbe.

22. They made him speaker.

23. There is no virtue so truly great and godlike as justice. — Joseph Addison.

24. Nothing is more useful than silence.

25. Such is the folly of becoming a politician. — Joseph Addison.

26. To be a good Christian was his highest ambition. — Joseph Addison.

27. These are the times that try men's souls. — Thomas Paine.

28. What is one man's poison is another's meat and drink.

29. The wisdom of the wise and the experience of ages may be preserved by quotation.

30. The caller remained more than thirty minutes.

31. Be silent and safe; silence never betrays you. — J. B. O'Reilly.

32. To live with them is far less sweet than to remember thee!

33. To live in the hearts we leave behind — Thomas Moore.
Is not to die. — Thomas Campbell.

34. To be entirely just in our estimate of others is impossible.

35. To bear is to conquer our fate.

36. He is a fool, who thinks by force or skill
To turn the current of woman's will. — Samuel Tuke.

37. O, it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant. — William Shakespeare.

38. Towards the earth's center is down.

39. When Æneas discovered Italy is not known.

40. To venture in was to die.

41. That the earth is round was unknown to the ancients.

42. The man who escapes censure is fortunate.

43. The scholar who studies will soon learn what constitutes a complex sentence.

44. Sin has many tools, but a lie is the handle which fits them all. — Oliver Wendell Holmes.

45. Talent is power, tact is skill; talent is wealth, tact is ready money.

46. The child laughing with joy ran to meet her father.

47. We should avoid hurting the feelings of others.

48. Having said this he withdrew.

49. This being proved the conclusion follows.

50. The soldier, having been wounded, was recognized by his scar.

51. The army, flushed with victory, marched onward.

52. The fat of the body is fuel laid away for future use.

53. Born to a crown, Louis XVI died on the scaffold.

54. The boy, playing on the seashore, found an oar lost from a boat.

55. You cannot fully sympathize with suffering without having suffered.

56. Granting what you say, does it answer any argument?

57. Generally speaking, young men are best for business.

58. Boston State House is the hub of the solar system. You couldn't pry that out of a Boston man if you had the tire of all creation straightened out for a crowbar. — Oliver Wendell Holmes.

59. Thoughts were never draped in long skirts like babies, if they were strong enough to go alone. — James Russell Lowell.

60. Tom Birch is as brisk as a bee in conversation, but no sooner does he take a pen in hand than it becomes a torpedo to him, and benumbs all his faculties. — Samuel Johnson.

61. I find the great thing in this world is not so much where we stand, as in what direction we are moving. To reach the port of heaven, we must sail sometimes with the wind and sometimes against it, — but we must sail, and not drift, nor lie at anchor. — Oliver Wendell Holmes.

62. He began his dramatic career, as usual, by rowing against the strong current of his nature, and pulled only the more doggedly the more he felt himself swept down the stream. — James Russell Lowell.

63. Being a great collector of everything relating to Milton, I had possessed myself of many valuable books.

64. On the motionless branches of some trees autumn berries hung like clusters of coral beads, as in those fabled orchards where the fruits were jewels. — Charles Dickens.

65. Then, indeed, he would glare upon us from the thick shrubbery of his meditations like a tiger out of a jungle. — Nathaniel Hawthorne.

66. A dumpy, fat little steamer rolled itself along like a sailor on shore. — Richard Harding Davis.

67. The tree went off simply like a rocket; in three seconds it was a roaring pillar of fire. — Robert Louis Stevenson.

68. A good book is the precious life-blood of a master-spirit embalmed and treasured up on purpose to a life beyond life. — John Milton.

69. Our words should fit our thoughts like a glove, and be neither too wide nor too tight. If too wide, they will include much vacuity beside the intended matter. If too tight, they will check the strong grasp. — G. H. Palmer.

70. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. — Francis Bacon.

71. Life is not a goblet to be drained; it is a measure to be filled. — Hadley.

72. It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. — Washington Irving.

73. All night long he can hear nature breathing deeply and freely; even as she takes her rest she turns and smiles. — Robert Louis Stevenson.

74. It was really delightful to see the old squire seated in his hereditary elbow chair, by the hospitable fireside of his ancestors, and looking around him like the sun of a system, beaming warmth and gladness to every heart. — Washington Irving.

75. How lovely the little river is, with its dark, changing wavelets! It seems to me like a living companion while I wander along the bank and listen to its low, placid voice, as to the voice of one who is deaf and loving. — George Eliot.

XIII. SUPPLEMENTARY LISTS OF WORDS

I LIST OF SYNONYMS

Abandon, cast off, desert, forswear, quit, renounce, withdraw from.
Abate, decrease, diminish, mitigate, moderate.
Abiding, enduring, lasting, permanent, perpetual.
Ability, capability, capacity, competency, efficacy, power.
Absolve, acquit, clear.
Abstemiousness, abstinence, frugality, moderation, sobriety, temperance.
Abundant, adequate, ample, enough, generous, lavish, plentiful.
Accomplice, ally, colleague, helper, partner.
Active, agile, alert, brisk, bustling, energetic, lively, supple.
Actual, authentic, genuine, real.
Address, adroitness, courtesy, readiness, tact.
Adept, adroit, deft, dexterous, handy, skillful.
Admire, adore, respect, revere, venerate.
Admit, allow, concede, grant, suffer, tolerate.
Affectation, cant, hypocrisy, pretense, sham.
Affirm, assert, avow, declare, maintain, state.
Aged, ancient, antiquated, antique, immemorial, old, venerable.
Air, bearing, carriage, demeanor.
Allude, hint, imply, insinuate, intimate, suggest.
Allure, attract, cajole, coax, inveigle, lure.
Amateur, connoisseur, novice, tyro.
Amend, better, mend, reform, repair.
Amusement, diversion, entertainment, pastime.
Anger, exasperation, petulance, rage, resentment.
Answer, rejoinder, repartee, reply, response, retort.
Anticipate, forestall, preclude, prevent.
Apparent, clear, evident, obvious, tangible, unmistakable.
Apprehend, comprehend, conceive, perceive, understand.
Artist, artificer, artisan, mechanic, operative, workman.
Assent, agree, comply.
Assurance, effrontery, hardihood, impertinence, impudence, incivility, insolence, officiousness, rudeness.

Attain, accomplish, achieve, arrive at, compass, reach, secure.
Attempt, endeavor, essay, strive, try, undertake.
Attitude, pose, position, posture.
Attribute, ascribe, assign, charge, impute.

Baffle, balk, bar, check, embarrass, foil, frustrate, hamper, hinder, impede, retard, thwart.
Banter, burlesque, drollery, humor, jest, raillery, wit, witticism.
Beg, plead, press, urge.
Brave, adventurous, bold, courageous, daring, dauntless, fearless, gallant, heroic, undismayed.
Bravery, coolness, courage, gallantry, heroism.
Brief, concise, pithy, sententious, terse.

Calamity, disaster, misadventure, mischance, misfortune, mishap.
Candid, impartial, open, straightforward, transparent, unbiased, unprejudiced, unreserved.
Cause, consideration, design, end, ground, motive, object, reason, purpose.
Caution, discretion, prudence.
Censure, criticism, rebuke, reproof, reprimand, reproach.
Character, constitution, disposition, reputation, temper, temperament.
Characteristic, peculiarity, property, singularity, trait.
Cheer, comfort, delight, ecstasy, gayety, gladness, gratification, happiness, jollity, satisfaction.
Commit, confide, consign, intrust, relegate.
Compassion, forbearance, lenience, mercy.
Complete, consummate, faultless, flawless, perfect.
Conflicting, discordant, discrepant, incongruous, mismated.
Consequence, issue, outcome, outgrowth, result, sequel, upshot.
Continual, continuous, incessant, unbroken, uninterrupted.
Credible, conceivable, likely, presumable, probable, reasonable.
Customary, habitual, normal, prevailing, usual, wonted.

Damage, detriment, disadvantage, harm, hurt, injury, prejudice.
Delicate, fine, minute, refined, slender.
Delightful, grateful, gratifying, refreshing, satisfying.
Difficult, hard, laborious, toilsome, trying.
Disown, disclaim, disavow, recall, renounce, repudiate, retract.
Dispose, draw, incline, induce, influence, move, prompt, stir.

Earlier, foregoing, previous, preliminary.
Emergency, extremity, necessity.

Empty, fruitless, futile, idle, trifling, unavailing, useless, vain, visionary.
Erudition, knowledge, profundity, sagacity, sense, wisdom.
Eternal, imperishable, interminable, perennial, perpetual, unfailing.
Excuse, pretense, pretext, subterfuge.
Exemption, immunity, liberty, license, privilege.

Faint, faint-hearted, faltering, half-hearted, irresolute, languid, listless, purposeless.
Faithful, loyal, stanch, trustworthy, trusty.
Fanciful, fantastic, grotesque, imaginative, visionary.
Flock, bevy, brood, covey, drove, herd, litter, pack.
Fluctuate, hesitate, oscillate, vacillate, waver.
Folly, imbecility, senselessness, stupidity.

Grief, melancholy, regret, sadness, sorrow.

Hale, healthful, healthy, salutary, sound, vigorous.

Ignorant, illiterate, uninformed, uninstructed, unlettered, untaught.
Indispensable, inevitable, necessary, requisite, unavoidable.
Inquisitive, inquiring, intrusive, meddlesome, peeping, prying.
Intractable, perverse, petulant, ungovernable, wayward, willful.
Irritation, offense, pique, resentment.

Probably, presumably.

Reliable, trustworthy, trusty.
Requite, repay, retaliate, satisfy.

II. LIST OF HOMONYMS

ail, ale
air, ere, heir
aisle, isle, I'll
all, awl
aloud, allowed
altar, alter
arc, ark
ascent, assent
ate, eight

bail, bale
bait, bate
ball, bawl
bare, bear
base, bass
be, bee
beach, beech
beat, beet
beau, bow
been, bin
bell, belle
berry, bury
berth, birth
blew, blue
boar, bore
boll, bowl, bole
born, borne, bourn
borough, burrow
bough, bow
boy, buoy
brake, break
bread, bred
buy, by, bye

cache, cash
calendar, calender

cannon, canon
canvas, canvass
cast, caste
cause, caws
cede, seed
ceiling, sealing
cell, sell
cellar, seller
cent, sent, scent
cere, seer, sear
cession, session
choir, quire
choler, collar
chord, cord
cite, site, sight
clause, claws
climb, clime
coarse, course
colonel, kernel
core, corps

dear, deer
dew, due
die, dye
discreet, discrete
done, dun
dost, dust

ewe, you, yew

fain, fane, feign
faint, feint
fair, fare
fated, fêted
feat, feet
find, fined
flew, flue
flour, flower
fore, four
fort, forte
forth, fourth
foul, fowl
freeze, frieze, frees

gage, gauge
gait, gate
gild, guild
gilt, guilt
grate, great
grater, greater
groan, grown
grocer, grosser
guessed, guest

hail, hale
hair, hare
hall, haul
hart, heart
heal, heel
hear, here
heard, herd
hew, hue
hide, hied
hie, high
higher, hire
him, hymn
hoard, horde
hoes, hose
hole, whole
holy, wholly
hoop, whoop
hour, our

I, eye
in, inn
indict, indite

knead, kneed, need
knew, gnu, new
knight, night
knot, not
know, no
knows, nose

lacks, lax
lade, laid
lane, lain
leach, leech
lead, led
leaf, lief
leak, leek
lean, lien
leased, least
lessen, lesson
lie, lye
limb, limn
links, lynx
loan, lone

made, maid
mail, male
main, mane
maize, maze
manner, manor
mantel, mantle
mark, marque
marshal, martial
mead, meed
mean, mien
meat, meet, mete
mews, muse
miner, minor
missed, mist
mite, might
moan, mown
moat, mote
mustard, mustered

nave, knave
nay, neigh
none, nun

oar, o'er, ore
ode, owed
one, won
ought, aught

paced, paste
packed, pact
pail, pale

pain, pane
pair, pare, pear
pallet, palette
pause, paws
peace, piece
peak, pique
peal, peel
panel, pannel
pearl, purl
peer, pier
plain, plane
plait, plate
pleas, please
plum, plumb
pole, poll
pore, pour
port, porte
praise, prays, preys
pray, prey
pride, pried
prince, prints

quarts, quartz

rain, reign, rein
raise, rays, raze
raiser, razor
rap, wrap
read, reed
read, red
real, reel
receipt, reseat
rest, wrest
rheum, room
rhyme, rime
right, rite, wright, write
road, rode, rowed
roe, row
rote, wrote
rough, ruff
rung, wrung
rye, wry

sail, sale
sailer, sailor
scene, seen
sea, see
seam, seem
sear, seer
seas, sees, seize
sew, sow, so
shear, sheer
shone, shown
side, sighed
sighs, size
sign, sine
slay, sleigh
sleight, slight
soar, sore
soared, sword
sole, soul
some, sum
son, sun
stair, stare
stake, steak
steel, steal
straight, strait
succor, sucker

tail, tale
tear, tier
their, there
threw, through
throne, thrown
thyme, time
tide, tied
to, too, two
toad, toed, towed
told, tolled
tole, toll
ton, tun

vale, veil
vane, vein, vain

wade, weighed
waist, waste
wait, weight
waive, wave
ware, wear
way, weigh
weak, week
wood, would
wreak, reek
wreck, reck
wretch, retch
wring, ring

yoke, yolk

III. LIST OF WORDS FOR EXERCISES IN WORD USAGE

ability, capacity
accept, except
acceptance, acceptation
access, accession
accredit, credit
act, action
admire, like
admittance, admission
advance, advancement, progress, progression
affect, effect
after, afterward
aggravating, irritating, provoking, exasperating
allege, maintain
allow, guess, think
allusion, illusion, delusion
almost, most, mostly
alone, only
alternative, choice
among, between
amount, number, quantity
angry, mad
apparently, evidently
apt, likely, liable
arise, rise
at, in
avocation, vocation
awfully, very

balance, rest, remainder
begin, commence
beside, besides
both, each, every
bring, fetch
by, with

calculate, intend
carry, bring, fetch
casuality, casualty
character, reputation
claim, assert
clever, pleasant
college, university, school
completeness, completion
compliment, complement
confess, admit
construe, construct
contemptible, contemptuous
continual, continuous
convince, convict
council, counsel
couple, pair
credible, creditable, credulous
custom, habit

deadly, deathly
decided, decisive
decimate, destroy
declare, assert
degrade, demean
depot, station, railroad
discover, invent
drive, ride

each other, any other, one another
emigration, immigration, migration
enormity, enormousness
estimate, esteem
exceptional, exceptionable
expect, suppose

falseness, falsity
fly, flee
funny, odd

grant, give

habit, practice
haply, happily
healthy, healthful, wholesome
human, humane

lady, woman
last, latest, preceding
learn, teach
lease, hire
less, fewer
lie, lay
loan, lend
love, like

mad, angry
majority, plurality
manly, mannish
may, can
mutual, common

necessities, necessaries
nice, pleasant, attractive
noted, notorious

observation, observance
official, officious
oral, verbal

part, portion
partly, partially
persecute, prosecute
person, party
practicable, practical
prescribe, proscribe
prominent, predominant
purpose, propose

quite, very, rather

relation, relative
repair, mend
requirement, requisite
rise, raise

scholar, pupil, student
sensible of, sensitive to
series, succession
settle, locate
sewage, sewerage
shall, will
should, would
sit, set
splendid, elegant
statement, assertion
statue, statute, stature
stay, stop

team, carriages
transpire, happen

verdict, testimony

without, unless
womanly, womanish

INDEX

(The numbers refer to pages.)

Abbott, Eleanor H., 142.
Abbreviations, period after, 118.
Absolute infinitive, 274.
Absolute participial phrase, 270.
Abstract noun, 238.
Active voice, 251, 256.
Addison, Joseph, 276.
Address, of letter, 179, 182, 183.
Adjective clauses, 267.
Adjective phrases, 115, 269.
Adjective pronouns, 247.
Adjectives, 248–250.
  in description, 136.
  infinitives used as, 258.
  modifying objects, 274.
  participles used as, 261.
  predicate, 273.
Adverbial clauses, 267.
Adverbial nouns, 244.
Adverbial phrases, 115, 269.
Adverbs, 262, 263.
  gerunds used as, 259.
  in description, 136.
  independent construction of, 274.
  infinitives used as, 258.
  introducing subordinate clauses, 268.
  predicate modifiers, 273.
Agreement, of pronoun with antecedent, 127.
  of verb with subject, 124, 125.
  of verbs in mode and tense, 126.
Alexander, Gen. E. P., 15.
Allegory, 154.
Analysis of sentences, 275–278.
And, use of, 268.
Antecedent of pronoun, 99, 125, 127, 128, 246.
Anticlimax, 155.
Antithesis, 155.
Antonym, defined, 198.
Any, indefinite pronoun, 248, *Note b*.
Apostrophe, figure of speech, 154.
Apostrophe, punctuation mark, 119, 243.
Apposition, 114, 243, 244.
Appositive, 242.
Appropriate word, 136–139.
Argument, 216–236.
  defined, 216.
  direct, 232.
  indirect, 232.
  of expediency, 223.
  themes illustrating, 222, 224, 225, 227, 228, 229, 232, 234, 235.
Arnold, Edwin, 276.
Arnold, Matthew, 153.
Articles, 249.
As, relative pronoun, 247.
Assertion, distinguished from argument, 216.
Auxiliary verbs, 251, 254, 255.
Ayton, Richard, 205.

Bacon, Francis, 278.
Bailey, Henry T., 65, 66.
Balanced sentence, defined, 92.
  emphasis secured by, 103.
Be, use of, 254.
Beauty, or euphony, 13.
Belief, in debate, 231.
Blackmore, Richard, 161.
Body, of argument, 219.
  of letter, 179, 184.
Brief, for debate, 229, 230.
Brooks, Phillips, 62.
Brown, Chester H., 16.
Browning, Robert, 16.
Bryant, William C., 146.
Budgell, Eustace, 205–207.
Burroughs, John, 36, 37, 226, 227.
Business letters, 178, 179, 189, 190.
But, relative pronoun, 247.

Camp, Walter, 139.
Campbell, Thomas, 276.
Can, use of, 127, 254.
Capitals, use of, 110–113.
Case, nominative, 241.
  objective, 243.
  of pronouns, 245.
  possessive, 242.
  vocative, 242.
Cause and effect, development by, 58, 59, 88.
  in argument, 228.
  in exposition, 212.
  sequence of, 75.
Characteristic details, 171.
Chilo, 131.
Choice of words, 136–142.
  themes illustrating, 140, 143.
Classification, defined, 237.
Clauses, defined, 266.
  dependent or subordinate, 94, 267, 268.
Clear seeing, 11.
Clearness, in exposition, 203.
  in narration, 10, 11.
Climax, emphasis secured by, 103.
  figure of speech, 155.
  in narration, 20.
Coherence, by relation of cause and effect, 59.
  by space order of details, 50, 173.
  by time order of details, 47, 48.
  defined, 17, 74, 97.
  in argument, 216, 217.
  in compositions, 69, 74, 75.
  lack of, causes of, 97–101.
  outline aids, 88.
  repetition for, 75, 76.
Collective nouns, 125, 238.
Colloquial use of words, 135.
Colon, use of, 117.
Comma, rules for, 114.
Commands, direct, 130.
  indirect, 130.
Common gender, 239.
Common noun, 238.
Comparative degree, of adjectives, 249.
  of adverbs, 263.
Comparison of adjectives, 249, 250.
  of adverbs, 263.
Comparison, development by, 56, 85, 86.
  in exposition, 210.
  in image making, 151, 152, 164.
Complement, objective, 243, 244, 252, 272.
  subjective, 241, 252, 258, 272, 273.
Complete images, 148.
Complete predicate, 271.
Complete subject, 270.
Complex sentences, 115, 266, 267.
Complimentary close of letter, 179, 185.
Composition, the whole, 69–91.
  emphasis in, 79, 80.
  general principles of, 69.
  oral, 9–12.
  outline of, 80.
Compound-complex sentences, 267.
Compound personal pronouns, 245, 246.
Compound sentences, defined, 266.
  punctuation of, 116, 117.
Compound subjects, 124.
Conclusion, of a story, 26, 27.
  of an argument, 219, 220.
Concrete nouns, 238.
Conjugation, defined, 256.
Conjunctions, classification of, 264, 265.
  coherence aided by, 76.
  comma used with, 114.
  coördinate, 126.
  correct use of, 101.
  correlative, 98, 265.
  uses of, 268.
Conjunctive adverbs, coherence aided by, 76.
  function of, 262, 263, 268.
Conjunctive pronouns, 246.
Connectives, careless use of, 101.
  classification of, 268.
  omission of, 106.
Construction, needless change of, 101.
Contracted compound sentence, 266.
Contrast, development by, 56, 85, 86, 210.
Cooper, James Fenimore, 15, 146.
Coördinate conjunctions, 126, 264, 268.

Copulative verbs, 125, 126, 273.
Correct word, 134, 135.
Correctness, 110–131.
Correlative conjunctions, 98, 265.
Correspondents, 98.
Could, use of, 127, 254.
Crabbe, George, 276.

Dash, rules for, 118.
Davis, R. H., 278.
De Quincey, Thomas, 93.
Debate, value of, 230–232.
Debating, cautions in, 233.
Declarative sentences, 265, 266.
Declension of personal pronoun, 245.
Defective verbs, 254, 255.
Definition of words, 196, 197.
Definitive adjectives, 248.
Defoe, Daniel, 167.
Degree, adverbs of, 263.
Deming, Harold S., 48.
Demonstrative pronouns, 247.
Dependent clauses, 94, 267, 268.
Description, 160–177.
  in argument, 218.
  themes illustrating, 163, 164, 168, 170, 171, 172, 173, 175.
Details, emphasis by, 53.
  in description, 171, 172, 173.
  in exposition, 208.
  in paragraphs, 45.
  in space order, 50, 173.
  in time order, 47, 48.
  minor, 172.
  selection of, 25, 26, 171.
Dickens, Charles, 35, 36, 167, 278.
Dictionary, use of, 119.
Direct argument, 232.
Direct commands, 130.
Direct discourse, 130.
Direct object, 272.
Direct questions, 130.
Direct quotations, 130.
Direct statements, 130.
Discourse, direct, 130.
  indirect, 130.
Dixey, Wolstan, 64.
Do, use of, 254, 256.
Don't, doesn't, correct use of, 125.
Dryer, Charles R., 39, 40, 210.

Ease, 13.
Effect. *See* Cause.
Elder, eldest, use of, 250.
Elements, grammatical, 237.
Eliot, George, 278.
Emphasis, by position and proportion, 27, 28.
  defined, 79.
  in argument, 216, 217.
  in compositions, 69, 79, 80.
  in description, 174, 175.
  in paragraphs, 53.
  in sentences, 93, 102–107.
Emphatic form, of verb, 256.
Envelope, 187.
Epigram, 107.
Euphony, 13.
Events, order of, 17.
Exact word, 135, 136.
Examples, exposition by use of, 209. *See* also Specific instances.
Exclamation mark, rule for, 118.
Exclamatory nominative, 242.
Exclamatory sentence, 105, 266.
Expediency, arguments of, 223.
Explanation, 196–215.
  in argument, 217, 218.
Expletives, 275.
Exposition, 196–215.
  themes illustrating, 204, 207, 210, 211, 213, 214.
Expository paragraph, 203.
Expository sentence, 201, 202.
Expression, essentials of, 10.
Expressive word, 140, 141.

Fagan, J. O., 60.
Fairy stories, 29.
Farther, farthest, use of, 250.
Feminine gender, 239.
Figures of speech, 14, 145–159.
  themes on, 150, 158, 159.
Floating participle, 100.
Force, 102. *See* also Emphasis.
Form, consistency in, 123, 124.
  importance of, 110.
  in letter writing, 178.
Formal notes, 192, 193.
Franklin, Benjamin, 78, 167.
Friendship, letters of, 178, 190.
Fundamental image, 160–175.

Further, furthest, use of, 250.
Future perfect tense, 255.
Future tense, 129, 255.

Garland, Hamlin, 168.
Gender, of nouns, 239.
of pronouns, 245.
General narration, 204.
General word, 133, 134.
Gerunds, defined, 258, 259.
object of, 128.
Gilson, Roy Rolfe, 46.
Good, comparison of, 250.
Goodspeed, George S., 36, 41, 42.
Grammar, 124–130, 237–278.
Grammatical elements, 237.
Grammatical processes, 237.
Gray, Thomas, 161.

Hadley, James, 278.
Harwood, W. S., 54.
Have, use of, 254, 255.
Hawthorne, Nathaniel, 15, 78, 145, 161, 166, 278.
Heading of a letter, 179, 181, 182.
Hearn, Lafcadio, 142.
Hendrick, Burton J., 42, 65.
Holmes, Oliver Wendell, 277.
Homonyms, list of, 281–283.
study of, 199, 200.
Hugo, Victor, 165.
Hungerford, Edward, 57, 58.
Hyperbole, 155.

Images, complete, 148.
fundamental, 160–175.
incomplete, 148.
making of, 145, 146.
Imagination, story based on, 28.
Imperative mode, 253.
Imperative sentences, 105, 266.
Improbability, 29.
Inaccurate thoughts, 199.
Incentive moment, 18, 20.
Incomplete images, 148.
Incomplete thought, 199.
Incongruous ideas, 95.
Indefinite pronoun, 248.
Indention, 43.
Independent constructions, 274, 275.
Indicative mode, 253.
Indirect argument, 232.
Indirect commands, 130.
Indirect discourse, 130.
Indirect object, 244.
as predicate modifier, 273.
Indirect questions, 130.
Indirect quotations, 130.
Indirect statements, 130.
Infinitive, complement of, 244.
defined, 257.
object of, 128.
of copulative verbs, 125.
subject of, 128, 244.
uses of, 127, 258.
Infinitive phrases, 269.
Inflection, defined, 237.
of adjectives, 249.
of adverbs, 263.
of nouns, 239–244.
of pronouns, 245–246.
of verbs, 251–257.
Informal notes, 194, 195.
Interest, in stories, 18.
Interjections, 265, 274.
Interrogation, figure of speech, 156.
Interrogation mark, rules for, 118.
Interrogative adverbs, 263.
Interrogative pronouns, 247.
Interrogative sentences, 105, 138, 265, 266.
Intransitive verb, 251.
Introduction, of a story, 14, 15, 20.
of an argument, 219.
Introductory words, 114.
Invitations, 192, 193.
Irony, 155.
Irregular verbs, 256, 257.
Irving, Washington, 34, 78, 148, 174, 278.
It, use of, 99, 275.

Johnson, Samuel, 277.
Johnston, Mary, 51.

Kingsley, Maude Elma, 208, 209.
Kipling, Rudyard, 46, 49.

Lamb, Charles and Mary, 54.
Later, latest, use of, 250.
Latter, last, use of, 250.
Lee, Jeanette, 163, 166.

Lesage, A. R., 276.
Less, least, use of, 250.
Letter, parts of, 179.
Letter writing, 178–195.
Limiting adjective, 248, 249.
Little, comparison of, 250.
Local use of words, 135.
Lodge, Henry Cabot, 76, 77.
Longfellow, Henry W., 15, 131, 147, 149, 153, 167.
Longfellow, Samuel, 161, 162.
Loose sentences, 92.
Lowell, James Russell, 153, 158, 167, 277, 278.

Macaulay, Thomas B., 158.
Macy-Norris, 59.
Manner, adverbs of, 263.
Marks, punctuation, 113–119.
Masculine gender, 239.
Matthews, Brander, 174.
May, use of, 127, 254.
Meaning of words, 133.
Metaphor, 153.
Metonymy, 154.
Might, use of, 127, 254.
Mill, John Stuart, 158.
Miller, Mary Rogers, 51, 52, 164.
Milton, John, 278.
Mode, or mood, of verb, 253, 254.
Modifiers, defined, 248.
of object, 274.
of predicate, 273.
of subject, 271.
terms made specific by, 134.
Montgomery, James, 153.
Mood, or mode, of verb, 253, 254.
Moore, Thomas, 276.
More, most, use of, 250.
Must, use of, 254.

Narration, 9–32.
defined, 14.
general, 204.
in argument, 218.
themes illustrating, 14, 16–20, 24–31.
National use, words in, 135.
Negative expressions, comma with, 115.
Neuter gender, 239.
Nominative case, absolute use, 242, 274.
after copulative verbs, 125.
apposition with subject, 242.
direct address, 242, 274.
exclamatory nominative, 242.
infinitive in, 257.
of gerund, 259.
of verbal noun, 260.
subject, 241.
subjective complement, 241, 252, 272, 273.
Notes, formal, 192, 193.
informal, 194, 195.
Noun clauses, 267.
Noun phrases, 269.
Nouns, 238–244.
classification of, 238.
defined, 238.
gerunds used as, 259.
infinitives used as, 257.
inflection of, 239.
predicate, 273.
Number, of nouns, 239–241.
of pronouns, 245.
of verbs, 124, 256.
Numerals, 249.

O'Reilly, J. B., 276.
Object, adverbial noun as, 244.
appositive of, 244.
complement of *to be*, 244.
direct, 128, 243, 252, 272.
indirect, 244, 252, 273.
infinitive as, 257.
objective complement, 243, 244, 252, 272.
of gerund, 128, 259.
of infinitive, 128, 258.
of participle, 261.
of preposition, 129, 244.
retained, 252.
subject of infinitive, 244.
verbal noun as, 260.
Objective case. *See* Object.
Objective complement, 243, 244, 252, 272, 273.
Obscurity of thought, 97–101.
Observation, accurate, 11.
Obsolescent words, 135.
Obsolete words, 135.

Older, oldest, use of, 250.
Omission of words, comma to indicate, 116.
One, indefinite pronoun, 248.
Oral composition, 9–12.
Order of events, 17.
Outline, defined, 80.
  in argument, 220.
  in exposition, 203, 204.
  of paragraph, 39.
Outlook, 57.

Paine, Thomas, 276.
Palmer, G. H., 278.
Paper, for letter writing, 178, 179.
Parable, 154, 155.
Paragraph, 33–68.
  coherence in, 47, 48, 50.
  construction of, 37.
  defined, 33.
  development of, 53–63.
  emphasis in, 53.
  expository, 203.
  outline of, 39.
  preparation of, 44, 45.
  summarizing, 78, 79.
  themes on, 47, 49, 50, 52, 53, 55, 56, 58, 60, 61, 63, 66, 67.
  topic statement of, 37, 38.
  transitional, 77, 78.
Parenthetical words, 114, 115.
Parsing, defined, 237.
Participial phrases, 100, 115, 270.
Participles, 260–262.
  floating, 100.
Parts of speech, 237–265.
Passive voice, 252, 256.
Past infinitive, 127.
Past participle, 256.
Past passive participle, 260, 261.
Past perfect tense, 255.
Past tense, 255, 256.
Perfect active participle, 260.
Perfect passive participle, 260.
Perfect tense, 255.
Period, rules for, 118.
Periodic sentence, 92, 104.
Person, of verb, 124, 256.
Personal pronouns, 245, 246.
Personification, 153.
Phrases, 269, 270.
Place, adverbs of, 263.
  sequence in, 75.
Planning a story, 24.
Plato, 131.
Plural number, 239, 241.
Plural subject, 124.
Poe, Edgar Allen, 147, 168, 169.
Point of a story, 20. *See* also Climax.
Point of view, 165, 168.
Pope, Alexander, 155.
Position, details developed by, 84, 173.
  emphasis given by, 27, 53, 79, 217.
Positive degree, of adjectives, 249.
  of adverbs, 263.
Possessive case, 242, 243.
  before verbal noun, 128.
Potential mode, 255.
Pottle, Emily, 174.
Predicate, 271.
  modifiers of, 273.
Predicate adjective, 273.
Predicate nominative, 241.
Predicate noun, 273.
Prefixes, to indicate gender, 239.
Prepositions, 263, 264.
  object of, 129, 244, 274.
Prepositional phrases, 269.
Present active participle, 260, 261.
Present infinitive, 127.
Present participle, 127.
Present passive participle, 260.
Present tense, 255, 256.
Present use, words in, 135.
Primary tenses, 255.
Principal parts of verb, 256.
Probability, in narration, 28.
Processes, grammatical, 237.
Progressive form of action, 256.
Pronouns, adjective, 247.
  after prepositions, 129.
  agreement with antecedent, 127.
  defined, 244.
  interrogative, 247.
  personal, 245.
  relative, 125, 128, 246, 247, 268.
Pronominal adjectives, 249.
Pronunciation, 119, 133.
Proof, 216, 219.
Proper noun, 238.

Proportion, emphasis given by, 27, 28, 53, 79, 217.
Provincial use of words, 135.
Punctuation, 113–119.
in letters, 182, 184, 185, 187.

Qualitative adjective, 248.
Questions, comma after, 116.
direct and indirect, 130.
Quibbling, 231.
Quotation marks, 118, 119.

Rankin, Francis C., 153.
Reading aloud, 13.
Recitations, preparation for, 37, 43.
topical, 66, 67.
Reflexive object, 246.
Refutation, 232.
Regular verbs, 256, 257.
Reid, Captain Mayne, 23.
Relative adverbs, 262.
Relative clauses, 116, 268.
Relative pronouns, antecedent of, 125, 128.
function of, 246.
with dependent clauses, 268.
Repetition, coherence aided by, 75, 76.
emphasis aided by, 106.
in paragraphs, 61.
Replies to invitations, 192, 193.
Repplier, Agnes, 34.
Reputable use of words, 135.
Retained object, 252.
Rhetorical question, 156.
Robertson, Frederick William, 62.
Roosevelt, Theodore, 62.

Salutation, 179, 183.
Schurz, Carl, 226.
Scott, Temple, 79.
Scott, Walter, 78, 147, 167, 170.
Secondary tenses, 255.
Semicolon, rules for, 116, 117.
Sentences, balanced, 92, 103.
classification of, 92, 265, 266.
expository, 201, 202.
grammatical structure of, 265–275.
length of, 96.
loose, 92.
periodic, 92, 104.
rhetorical qualities of, 92–109.
Sequence, in place, 75.
in time, 74, 82.
of cause and effect, 75.
Shakespeare, William, 37, 55, 59, 60, 92, 117, 131, 152, 153, 154, 155, 225, 277.
Shaler, N. S., 212.
Shall, use of, 127, 129, 254, 255.
Short sentences, 96, 97.
Should, use of, 127, 129, 254.
Signature, 179, 186.
Simile, 152.
Simple adverbs, 262.
Simple predicate, 271.
Simple sentences, 266.
Simple subject, 270.
Simple words, 141.
Singular number, 239.
Slang, 135.
Slosson, Elmer E., 86.
Smith, Charles J., 198.
Some, indefinite pronoun, 248.
Space order, 50, 84.
Specific instances, in argument, 225, 226.
in compositions, 69, 70, 87.
in paragraphs, 53, 54.
Specific words, defined, 133, 134.
expressiveness of, 141.
Spelling, importance of, 133.
rules for, 121, 122.
Statements, direct, 130.
indirect, 130.
Stevenson, Robert Louis, 34, 35, 161, 164, 169, 278.
Stoddard, John L., 85.
Stone, Walter King, 55.
Strange, Joanna G., 45, 46.
Subject, compound, 124.
defined, 270.
narrowing of, 72.
of infinitive, 128.
plural, 124.
selection of, 70, 71.
Subjective complement, 241, 252, 258, 272, 273.
Subjunctive mode, 253.
Subordinate clauses, 268.
Subordinate conjunctions, 264, 268.
Suffixes, to indicate gender, 239.
Suggestive words, 141.

Summaries of chapters: Argument, 235, 236.
Choice of Words, 143, 144.
Description, 176, 177.
Exposition, 214, 215.
Narration, 31, 32.
Sentences, 108, 109.
The Paragraph, 67, 68.
The Whole Composition, 90, 91.
Summarizing paragraph, 78, 79.
Summary, 40, 218, 219.
Sumner, Charles, 106, 107.
Superfluous words, 107.
Superlative degree, of adjectives, 249.
of adverbs, 263.
Superscription, 187.
Supplementary lists of words, 279–285.
Synecdoche, 154.
Synonyms, definition by, 196, 197.
list of, 279–281.
study of, 197, 198.
Syntax, defined, 237.
rules of, 124–129.

Tennyson, Alfred, 131, 154, 158.
Tense, 255, 256.
correct uses of, 126, 127, 129.
Than, use of, 265.
That, expletive, 275.
introductory word, 268.
restrictive use of, 246.
That, those, demonstrative pronoun, 247.
Theme writing and correcting, 12, 13.
There, expletive, 275.
This, these, demonstrative pronoun, 247.
Time, adverbs of, 263.
sequence in, 74.
Time order, 47, 48, 82.
Title, capitalization of, 113.
selection of, 73.
To, sign of infinitive, 257.
Topic sentence or statement, defined, 33.
in recitations, 37.
position of, 53.
selection of, 44.
Topical recitation, 66, 67.
Transitional expressions, 76.
Transitional paragraph, 77, 78.
Transitive verb, defined, 251.
Trowbridge, J. T., 157, 158.
Tuke, Samuel, 277.

Unity, defined, 25.
in argument, 216, 217.
in compositions, 69.
in description, 165.
in exposition, 203.
in paragraphs, 45.
lack of, 93–97.
of sentence, 93.
outline aids, 80.
Use of words, 133.

Van Dyke, Henry, 35.
Variety, emphasis aided by, 106.
Verb phrases, 251, 261, 270.
Verbal nouns, 128, 259, 260.
Verbosity, 107.
Verbs, 124–127, 250–262.
copulative, 273.
indirect object of, 244.
Vocabulary, increase of, 132, 133.
Vocative case, 242, 274.
Voice, active, 251, 256.
defined, 250.
passive, 252, 256.

Warner, C. D., 210, 211.
Weakened participles, 261, 262.
What, interrogative pronoun, 247.
pronominal adjective, 249.
relative pronoun, 246, 247.
Which, interrogative pronoun, 247.
pronominal adjective, 249.
relative pronoun, 246.
White, Stewart Edward, 209.
Who, interrogative pronoun, 247.
relative pronoun, 246.
Whole composition, themes illustrating, 73, 82, 83, 85, 86, 87, 88, 89, 90.
Will, use of, 127, 129, 254, 255.
Words, choice of, 136–142.
correct use of, 199, 200.
general and specific, 133, 134.
list of homonyms, 281.
list of synonyms, 279.
list of, for word usage, 284.
Would, use of, 127, 129, 254.

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